GUITAR WORLD

BIGGER! MORE PAGES!
NOW FEATURING THE BEST OF Guitar

6 SONGS
WITH BASS LINES

- **RUSH** "WORKING MAN"
- **LYNYRD SKYNYRD** "SIMPLE MAN"
- **WHITE STRIPES** "ICKY THUMP"
- **OZZY OSBOURNE** "BARK AT THE MOON"
- **DAUGHTRY** "IT'S NOT OVER"
- **THE GRATEFUL DEAD** "TRUCKIN'" (UNPLUGGED)

guitarworld.com

Death! Ghosts! Guitars!

WHITE STRIPES

JACK WHITE'S ICKY NEW ALBUM

Ozzfest SPECIAL

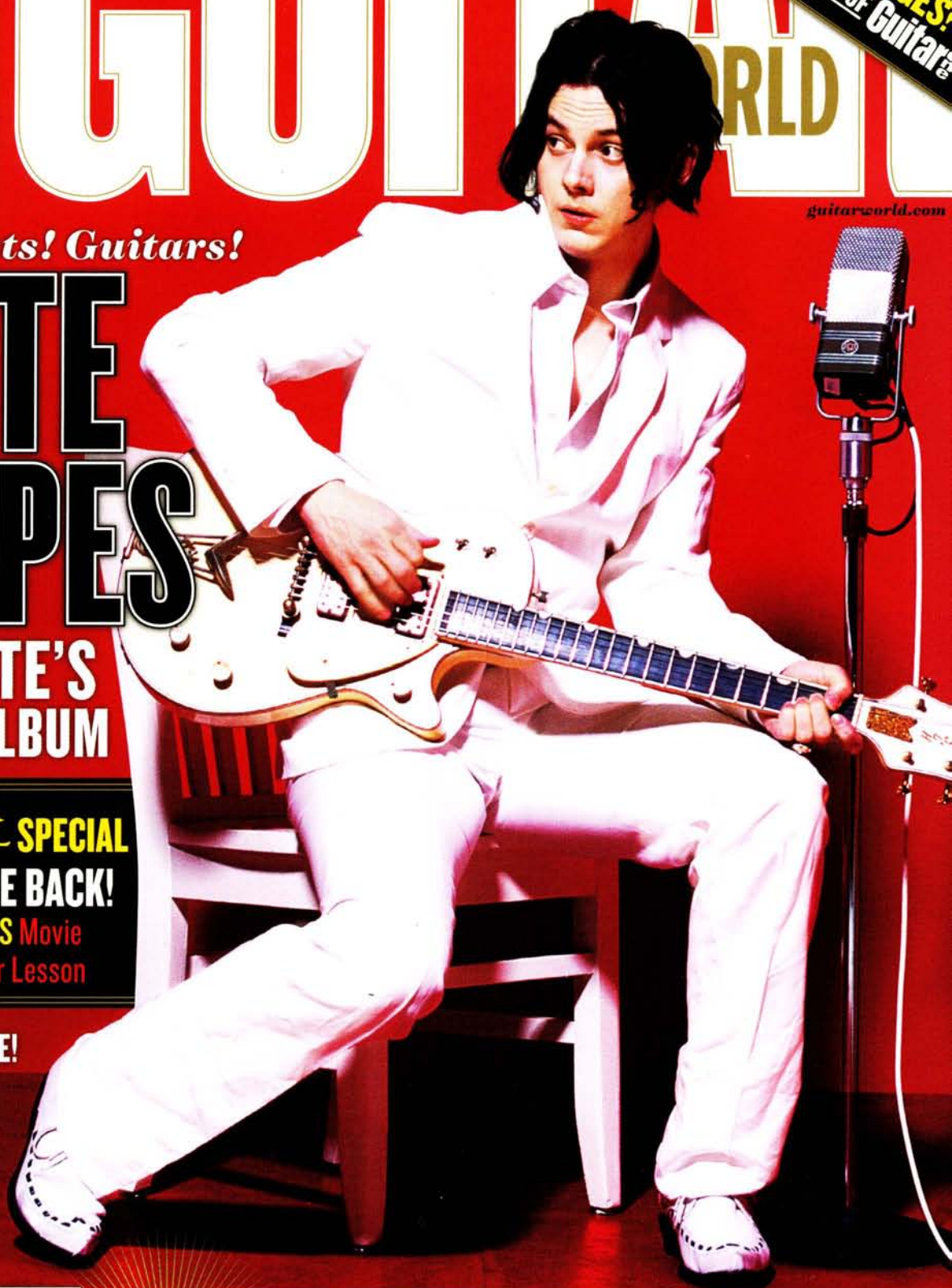
ZAKK & OZZY ARE BACK!

+ New RANDY RHOADS Movie
+ LAMB OF GOD Super Lesson

CLASSIC ROCK SALUTE!

RUSH

The Making of
MOVING PICTURES



$7.99US $9.99CAN
08
Future
7 25274 02135 2

10 COLUMNS!

Slash ✣ Shadows Fall ✣ PUNK ROCK LEGEND Richard Lloyd
PLUS! SOLOING STRATEGIES ✣ JAZZ ✣ BLUES ✣ ACOUSTIC


ESP
"My ESP guitars that are now 20 years old are like fine wine - they are getting better and better! My guitars still stay in tune, the sound ages gracefully year by year, and are holding up on stages all over the world!"
-Kirk Hammett - Metallica
KIRK HAMMETT
KH-20
Twenty Years of Commitment to Excellence
Kirk Hammett: an artist with unmistakable musicianship, influencing a generation of guitarists. ESP is proud to have provided Kirk with the tools he's used to carve his sound for two straight decades.
To commemorate the 20th anniversary of ESP's relationship with Kirk Hammett, we introduce the KH-20. This limited edition high performance instrument is based on the original guitar designed by this legendary player, enhanced with custom pearl and mirror inlays and exotic woods.
Thousands of players have been inspired by his genre-defining abilities; hopefully, we inspire him to perform at his highest level when he picks up his ESP.
Supporting music education through Musicians Institute www.mi.edu
www.myspace.com/espcustomguitars
WWW.ESPGUITARS.COM

ERNIE BALL®

DISPOSABLE CLEANING SOLUTIONS FOR ULTIMATE INSTRUMENT PROTECTION!



STRING CLEANER AND PROTECTANT:
LUBRICATING FORMULA ELIMINATES ACID, DIRT, AND GRIME WHILE MAXIMIZING THE LIFE AND TONE OF YOUR STRINGS!

INSTRUMENT POLISH:
BRILLIANT SHINE AND PROTECTION IN ONE EASY SWIPE!

FRETBOARD CONDITIONER:
CLEAN AND REVITALIZE YOUR FRETBOARD WITH A UNIQUE BLEND OF ORANGE, JOJOBA, AND LINSEED OILS!

ALSO AVAILABLE IN PALM-SIZE CANISTERS!



FEATURING A SNAP-LOCK LID TO ENSURE FRESHNESS!

WWW.ERNIEBALL.COM



Five out of five Dark Lords surveyed agree, B.C. Rich's all new Kerry King Signature Warlock and V models shred the headstocks off of lesser axes with more fervor than ever before.

B.C. Rich Kerry King Signature models feature:

EMG PICKUPS Kahler GROVER MUSICAL PRODUCTS

B.C. Rich GUITARS

Check out all the new models at: WWW.BCRICH.COM

Kerry King Signature Wartribe Kerry King Signature V

©2007 Taylor Guitars



The Taylor GS. A big, rich, powerful tone, made possible by the tiniest little change in body shape. Visit your Taylor dealer for a test strum, or visit taylorguitars.com to learn about all three of our new guitar lines: acoustic, acoustic/electric, and electric.

QUALITY Taylor GUITARS

VOCALIST LIVE 2

NEVER SING ALONE AGAIN.





Vocalist® Live 2

Vocalist® Live 2 is the world's first vocal processor with the magic of musIQ™ technology that creates multi-part harmony by analyzing guitar chords. No tedious programming or knowledge of complicated music theory needed. Play any guitar chord and the Vocalist Live 2 knows exactly which great sounding harmony to create. Get more information and a dramatic video demo at digitech.com/Vocalist_Live2/. Then visit your DigiTech® dealer and try Vocalist Live 2 yourself.



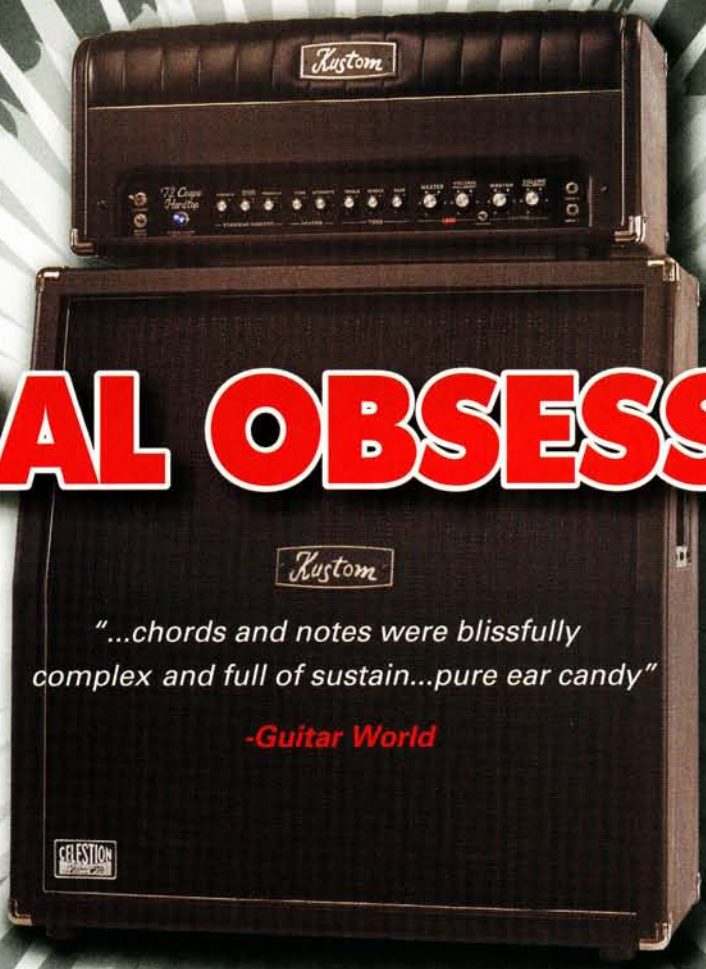
©2007 All Rights Reserved. Harman International Industries, Inc.
Vocalist is a trademark of Harman International Industries, Inc.
musIQ is a trademark of 3dB Research.

New stuff from the performing guitar fanatics in the rock'n' roll underground of Salt Lake City ■ www.digitech.com

DigiTech
The Power to Create

A Harman International Company

Kustom®



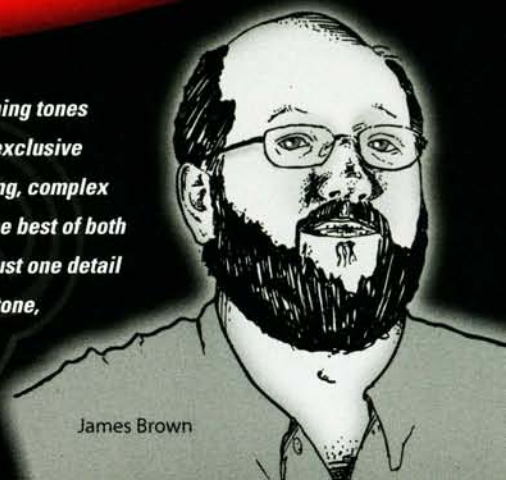
TONAL OBSESSION

"...chords and notes were blissfully complex and full of sustain...pure ear candy"

-Guitar World

Guitar 1 Award
MARK OF EXCELLENCE

Legendary amp designer James Brown is driven by an obsession for details. The details that create award-winning tones with stunning aural firepower. For example, the U.S.-built '72 Coupe® Hardtop features James' exclusive Auto-Kruise Bias System that mixes Class A technology with Class AB. This produces the chiming, complex tone of Class A amps but with the superb punch and dynamics of Class AB. In other words, it's the best of both worlds. Plus, you can experiment with various 6L6 power tubes with no need for rebiasing. It's just one detail of the Coupe Series, but it's all part of the magic. If you share our obsession with awe-inspiring tone, check out a Coupe Series amplifier at a Kustom dealer near you.



James Brown

WWW.KUSTOM.COM

Coupe Series also available in 36 and 72 watt combos

2007 KUSTOM® AMPLIFICATION

PERHAPS WE CALL IT THE CUSTOM BECAUSE
IT FEELS LIKE IT WAS MADE JUST FOR YOU



PRS PAUL REED SMITH GUITARS
www.prsguitars.com

Visit a PRS dealer near you to experience PRS.

© PRS Guitars Photography by Marc Quigley

CONTENTS

VOL. 28/ NO. 8 ✹ AUGUST 2007

FEATURES

46 LINKIN PARK
Taking vintage gear in hand, Brad Delson forges a new hybrid of classic and modern sounds on Linkin Park's latest effort, *Minutes to Midnight*.

50 OZZY OSBOURNE
A newly clean and sober Ozzy Osbourne lets his genius shine on *Black Rain*, his dark and brilliant treatise on the madness of warfare, greed and global destruction. **PLUS** Zakk Wylde talks about his 20 years of service to Ozzy Osbourne, the original price of darkness.

66 RANDY RHOADS
Twenty-five years after his death, Randy Rhoads' family and friends gather for a documentary to shed light on the guitar legend's private life and his enduring influence on music.

74 LAMB OF GOD
Private lesson! Guitarists Mark Morton and Willie Adler show you a pair of deadly unrecorded riffs.

78 WHITE STRIPES
Jack White unleashes his demons on *Icky Thump*, the strangest, scariest, most intense White Stripes album ever.

96 RUSH
As Rush drop their latest release, *Snakes & Arrows*, guitarist Alex Lifeson reflects back on *Moving Pictures*, the prog-rock masterpiece that gave life to the power trio's legend.

RIGHT NOW ON GUITARWORLD.COM



- **JOHN5:** Exclusive video interview & shred session
- **RICHIE KOTZEN'S** Lick of the Week: with tab and video!
- **UNEARTH:** Video interview
- **LAMB OF GOD:** Mark Morton & Willie Adler video interview
- **SKILLET:** Gear walkthrough, rehearsal clip and behind the scenes of the 2007 Agape festival
- **LINKIN PARK:** Video interview with Brad Delson

PLUS:
- 101 Amazing Guitar Licks with tab and audio files, updated daily!
- Up-to-the-minute rock news, killer contests and the Girls of *Guitar World*!

78 WHITE STRIPES

ROSS HALFIN; PROP STYLING BY ELAINE HENSLEY.

Cover photograph by **ROSS HALFIN;** PROP STYLING BY ELAINE HENSLEY.

CONTENTS

VOL. 28/ NO. 8 ✹ AUGUST 2007



TRANSCRIPTIONS

BASS LINES INCLUDED:

130 "It's Not Over" by Daughtry
138 "Icky Thump" by the White Stripes
142 "Simple Man" by Lynyrd Skynyrd
148 "Bark at the Moon" by Ozzy Osbourne
156 "Working Man" by Rush

DEPARTMENTS

26 SOUNDING BOARD
Letters to the Editor & Defenders of the Faith

29 TUNE UPS
Cartel: Band in a Bubble, Gojira, Job for a Cowboy's set list, Finger 11, Against Me!, *GW* Inquirer with Tommy Shaw, Dear Guitar Hero with John5 and more!

Betcha Can't Play This with Wayne Findlay of Slavior

Record Reviews: Frank Zappa DVD, Marduk, Supernatural, Queens of the Stone Age, Burning Brides and James Blood Ulmer

174 SOUNDCHECK
First Act V-Stack VA850, VA851 and VA881 amplifiers, Gretsch Brian Setzer Hot Rod with TV Jones pickups, Swing Prism electric guitar, and Line 6 Floor POD Plus and Carr Vincent 1x12 combo

178 Playing the Market
The inside scoop on vintage gear

178 Buzz Bin Splawn Quick-Rod amp

180 The Hole Truth Guild F-40 Valencia acoustic-electric with D-TAR system

182 Audio File M-Audio GuitarBox Pro music production system

186 New EQ What's new and cool in the world of gear

190 Bass Desires Warwick Dark Lord bass

192 The Hole Truth Ibanez SGT110 Sage Series grand concert acoustic guitar

194 Tech Education
Amp and effect modifications

178 A VULGAR DISPLAY OF POWER
A complete overview of HELLYEAH guitarist Tom Maxwell's live rig

COLUMNS!

110 Richard Lloyd: **The Alchemical Guitarist**
112 Michael Angelo Batio: **Time to Burn**
113 Trivium: **Axendancy**
114 Steve Morse: **Morse Code**
116 Slash: **The Cat in the Hat**
118 Shadows Fall: **Metal Shop**
121 **Soloing Strategies** with Tom Kolb
124 **Unplugging** with Jimmy Brown
126 **Talkin' Blues** with Keith Wyatt
128 **All That Jazz** with Vic Juris

ROSS HALFIN/IDOLS

GUITAR WORLD (ISSN 1045-6295) is published 13 times (monthly, except semi-monthly in July) a year by Future US, Inc., 4000 Shoreline Court, Suite 400, South San Francisco, CA 94080-9998. Periodicals Postage Paid at South San Francisco, CA and at additional mailing offices. Newsstand distribution is handled by Curtis Circulation Co. Basic subscription price for 12 issues + 12 CD Roms is $34.95. Single copy price $7.99 in U.S. and $9.99 in Canada. POSTMASTER: Send address changes to Guitar World, P.O. Box 5641, Harlan, IA 51593-1141. Submission of manuscripts, illustrations and/or photographs must be accompanied by a stamped, self-addressed envelope. The publisher assumes no responsibility for unsolicited materials. Future Network US, Inc. also publishes Maximum PC, PC Gamer, Mac Addict, Official Xbox Magazine, and PSM. Entire contents copyright 2007, Future US, Inc.. All rights reserved. Reproduction in whole or in part is prohibited. Printed in the United States.

why choose from a few guitars on a wall,

when you can choose from a whole warehouse full of guitars!





Sweetwater Guitar Gallery

sweetwater.com/guitargallery

- **VIEW MULTIPLE HI-RES PHOTOS** of nearly every guitar in our huge inventory!
- **GET AN INTIMATE LOOK** at every detail of your guitar - before you buy!
- **CHOOSE FROM THOUSANDS** of factory-fresh guitars – stored in our climate-controlled warehouse and inspected by our guitar experts!

AMAZING SELECTION • LOWEST PRICES • CLIMATE-CONTROLLED STORAGE • GUITAR-SAVVY SALES STAFF • 55-POINT INSPECTION

Sweetwater
Music Instruments & Pro Audio

1-800-222-4700
www.sweetwater.com

FedEx FREE SHIPPING XTREME
NO MINIMUM PURCHASE EVER

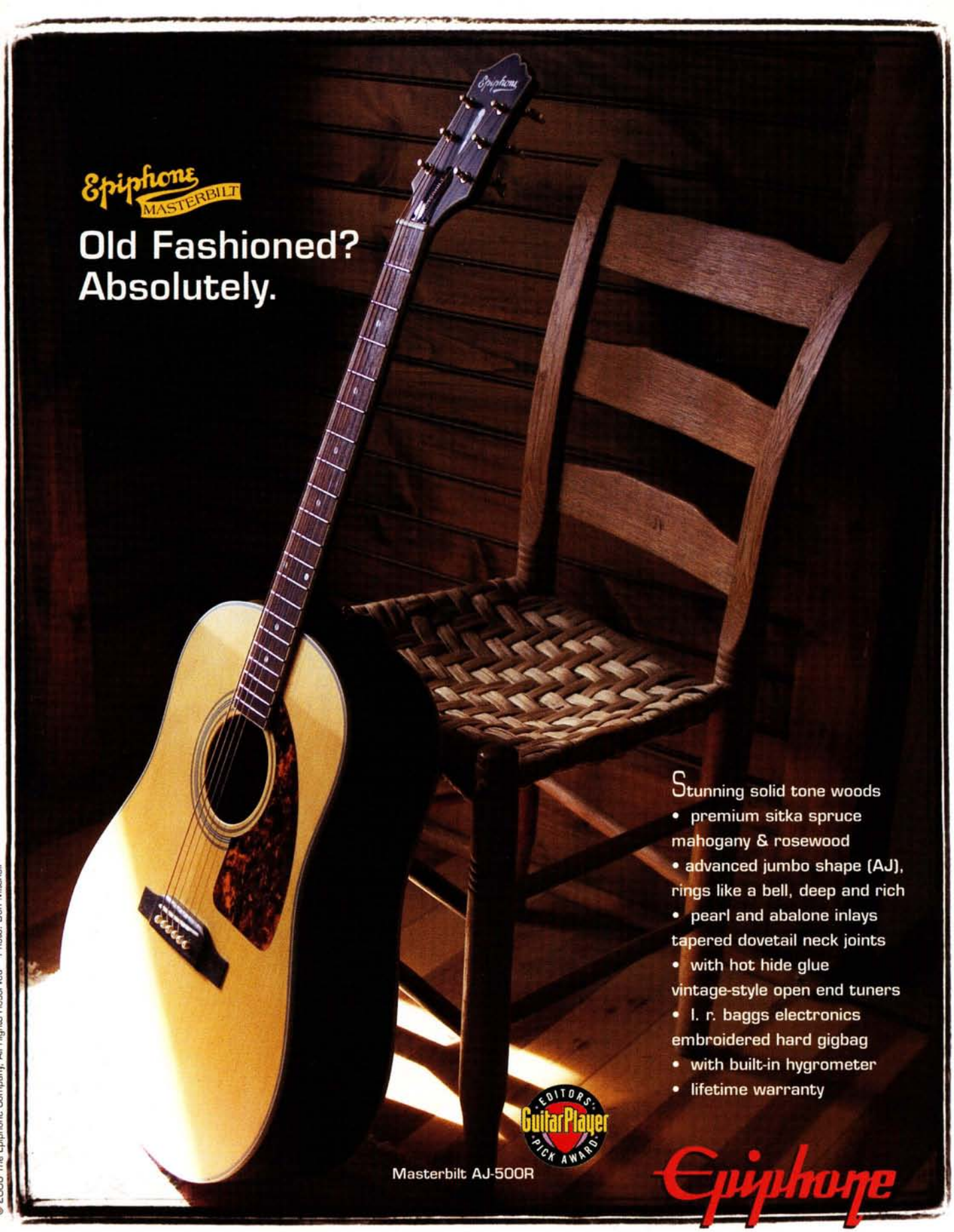
- Others can imitate, but we have the original, and still the best, free shipping.
- Maximum reliability — we use FedEx to get your order there on time.
- It's not fast if it doesn't ship! Most orders ship the same day for the FASTEST delivery.



KERRY KING AND HIS DUNLOP 10'S

JIMDUNLOP.COM • LIVE TO PLAY LIVE

DUNLOP



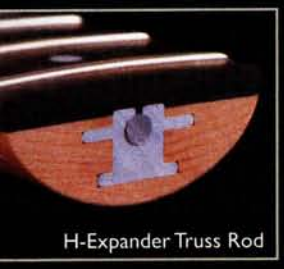
Call 1.800.444.2766 or visit us at www.epiphone.com

© 2005 The Epiphone Company. All Rights Reserved. Patent Pend.


LEVY'S
Indelible
Guitar Straps
Make your mark
ENE - DO NOT CROSS
THE BEST DRESSED PLAYERS
WEAR
LEVY'S GUITAR STRAPS
www.levysleathers.com

Living the Dream

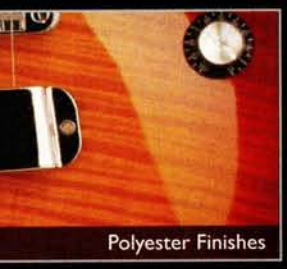
Artists at the top of their game in all genres are relying on Hagstrom guitars to deliver their platinum sound to sold-out audiences every night on tour. Now its your turn.



H-Expander Truss Rod



Resinator™ Fretboard



Polyester Finishes



18:1 Custom Tuners



Custom Hagstrom Pickups





Ryan Ross - Panic! At the Disco



Ben Curtis - Secret Machines



Pat Smear - Foo Fighters



Aaron McLain - Marc Anthony



Toad - All-American Rejects

www.hagstromguitars.com
info@hagstromguitars.com

american music & sound AM&S


schecter
Diamond Series
iS DoinG IT aLL foR yOu
the DaMieN!
Collection
ALL INCLUDE
GROUND SHAKING
EMGHZ
HUMBUCKERS,
BLACK SATIN FINISH,
&
BLACK PEARL
BAT INLAYS
DAMIEN 6
DAMIEN 6
LEFT-HANDED
DAMIEN FR
WITH FLOYD ROSE
TREMOLO
DAMIEN 7
EXTENDED SCALE
FOR MORE INFO & CATALOG ORDERS VISIT US @ WWW.SCHECTERGUITARS.COM

DREAM THEATER

systematic chaos



the new album

AVAILABLE EVERYWHERE 6.5.07

FOR TOUR DATES GO TO:
WWW.DREAMTHEATER.NET
WWW.ROADRUNNERRECORDS.COM

circuit city

ROADRUNNER RECORDS

© 2007 ROADRUNNER RECORDS, INC.

Technical, Fast, Precise

XIPHOS

Muhammed Suicmez

NECROPHAGIST



Hear Muhammed's phenomenal playing on the NEW Necrophagist release, *Epitaph*. See and hear Necrophagist live on the Summer Slaughter 2007 tour.

THE EXCLUSIVE GUITAR SPONSOR OF THE SUMMER SLAUGHTER TOUR

For tour dates and more Necrophagist info, visit www.myspace.com/summerslaughtertour and www.myspace.com/necrophagistde

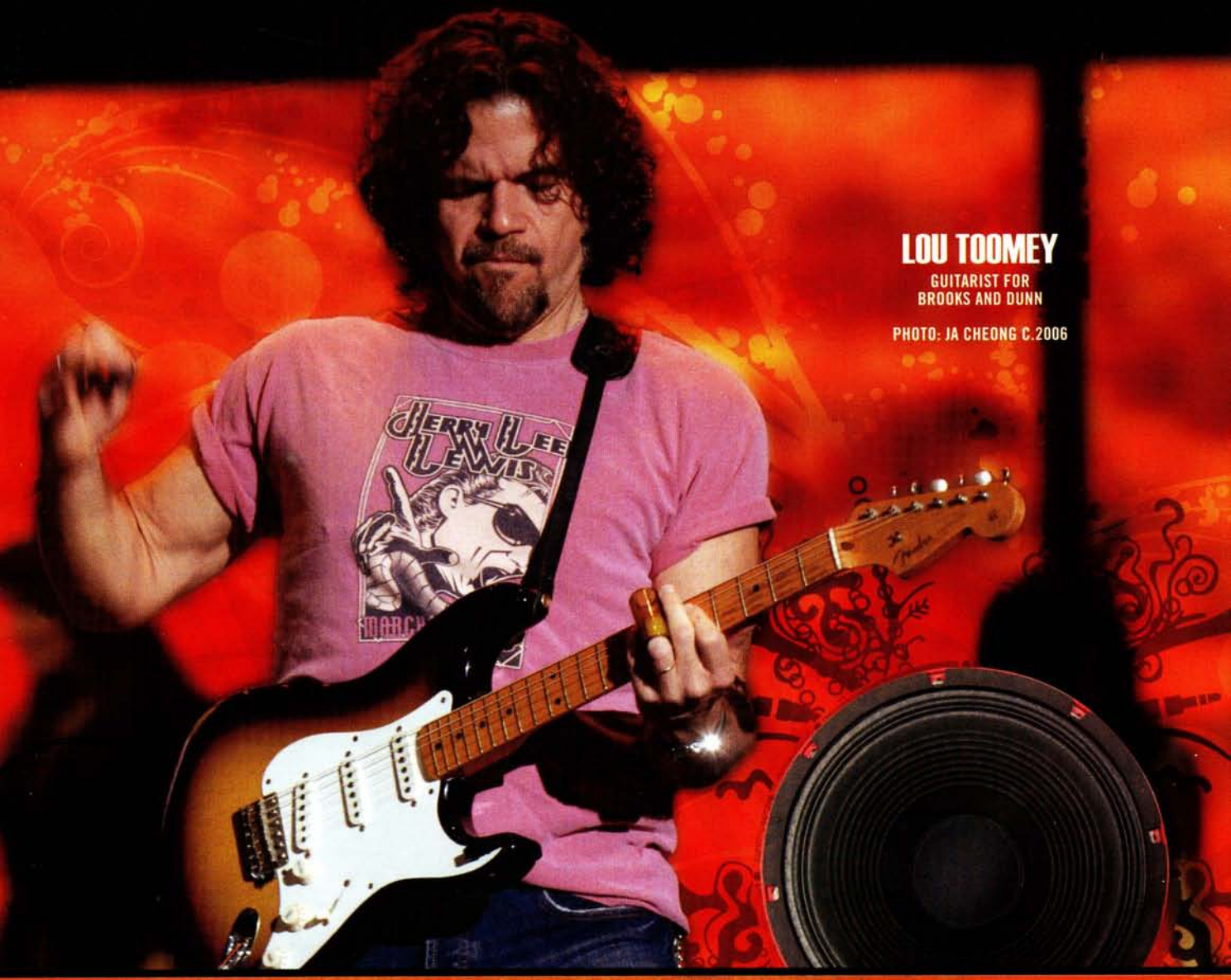
"The combination of the Xiphos neck, bridge, and pickups is just perfect for our music, which is technical, fast, and needs to be very precise. After every show, when we return to the bus, there are people waiting to talk to us–and the first thing they talk about is this guitar."

Advanced Weaponry

- Mahogany Body w/5pc Wizard II Thru-Neck
- DiMarzio® D Activator™ Pickups
- Edge III Double-Locking Tremolo

Ibanez®

Visit the all NEW 2007 ibanez.com to view the NEW Xiphos video featuring Muhammed Suicmez.



LOU FOUND HIS.

As lead guitarist for Brooks and Dunn on their "Long Haul Tour," Lou Toomey performs in the world's largest arenas. It's the gig of a lifetime and not something he takes for granted. That's why his amps are loaded with Eminence speakers. It takes a great speaker to withstand the rigors of the road for that kind of tour while delivering tone that big. And just like Lou, Eminence comes through, night after night.

NOW FIND YOURS.



Red Fang 12"

EMINENCE®

The Art and Science of Sound

www.eminence.com



You can hear Lou on Brooks & Dunn's latest release "Hillbilly Deluxe" from Arista Nashville/RLG.

THE REAL DEAL

We know what you want... a real guitar that looks, feels and sounds killer right out of the box.

Affordable but gig ready, with no mods, upgrades or other foolery required.

That's Reverend.

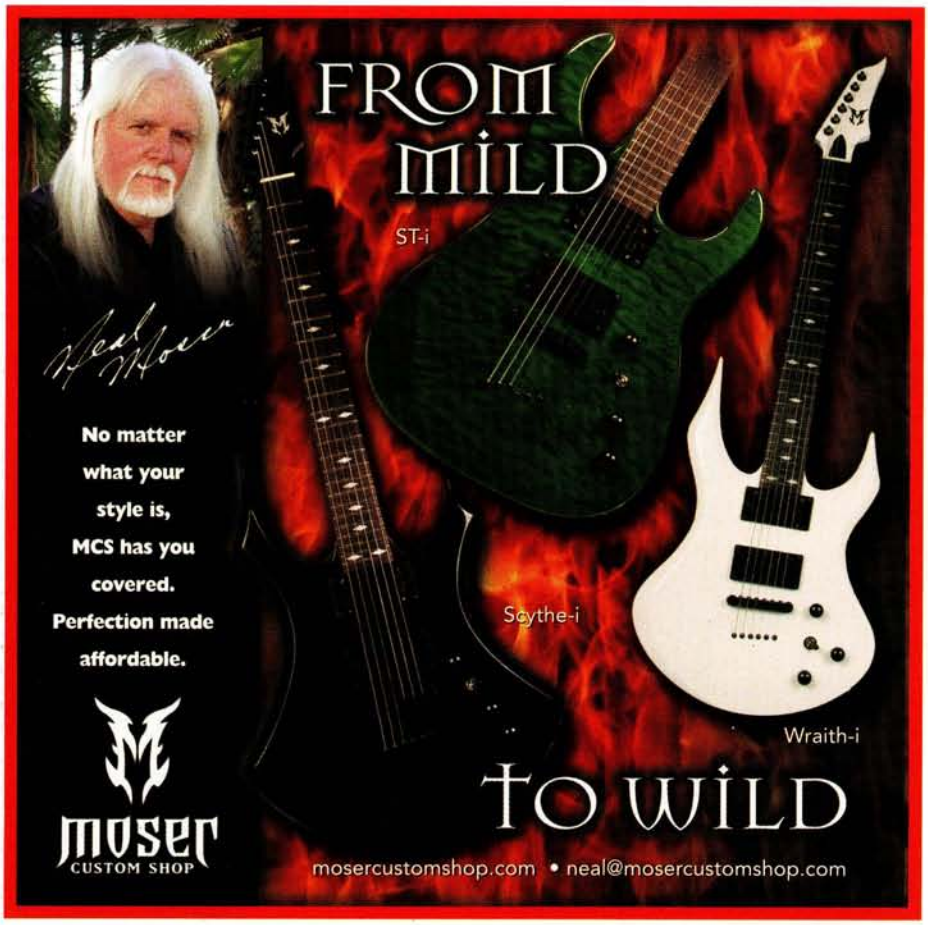


Designed by award-winning luthier Joe Naylor, they're expertly set-up in the USA, feature premium woods, quality hardware, custom Reverend pickups, and the amazing Bass Contour control. And we're not talkin' lame knockoffs, just fresh solidbody, chambered, and semi-hollow designs with a classic vibe, for real players who want to make their mark. Starting under $500, the only thing unreal is the price. Now available in SET-NECK and BOLT-ON Series.

SEE US AT SUMMER NAMM #1027

reverendguitars.com
586.775.1025 Exclusive Dealerships Available

REVEREND
1997-2007 TENTH ANNIVERSARY



GUITAR WORLD

EDITORIAL
EDITOR IN CHIEF **Brad Tolinski**
MANAGING EDITOR **Jeff Kitts**
EXECUTIVE EDITOR **Christopher Scapelliti**
SENIOR EDITOR **Brad Angle**
TECH EDITOR **Paul Riario**
ASSOCIATE EDITORS **Andy Aledort, Richard Bienstock, Nick Bowcott, Alan di Perna, Meredith Ochs, Alan Paul**
CONTRIBUTING WRITERS **Jonah Bayer, Tom Beaujour, Joe Bosso, Matt Bruck, Terry Buddingh, Dan Epstein, Ed Friedland, Chris Gill, Randy Harward, Eric Kirkland, Joe Lalaina, Emile Menasché, Adam Perlmutter, Ben Shapiro, Jon Wiederhorn**
PRODUCER OF DIGITAL MEDIA **Peter Heatley**
VIDEOGRAPHY & POST PRODUCTION **Albert Covelli**
ONLINE EDITOR **Jeff Kitts**

MUSIC
SENIOR MUSIC EDITOR **Jimmy Brown**
MUSIC EDITOR **Matt Scharfglass**
MUSIC ENGRAVERS **Staccato Media Group, Inc., MusiComp, Inc.**
MUSIC CLEARANCE AND COPYRIGHTS **Richard Bienstock**

ART
ART DIRECTOR **Alexis Cook**
DESIGNER **Josh Labouve**
PHOTO EDITOR **Jimmy Hubbard**
DIGITAL IMAGING SPECIALIST **Justin Phillips**

EDITORIAL AND ADVERTISING OFFICES
149 5th Ave., 9th Floor, New York, NY 10010
(212) 768-2966; FAX: (212) 944-9279
EMAIL **soundingboard@guitarworld.com**
WEB PAGE **guitarworld.com**
SUBSCRIPTION INQUIRIES AND CHANGE OF ADDRESS **(800) 456-6441**

BUSINESS
PUBLISHER **Greg Di Benedetto**
greg@guitarworld.com
AD DIRECTOR **Robert Dye**
646-723-5431, robert@guitarworld.com
ADVERTISING SALES **Jason Perl**
646-723-5419, jperl@futureus-inc.com
ADVERTISING SALES **Scott Sciacca**
646-723-5478, ssciacca@futureus-inc.com
ADVERTISING SALES **Jeff Tyson**
646-723-5421, jtyson@futureus-inc.com
AD COORDINATOR **Anna Blumenthal**
646-723-5404, anna@guitarworld.com

PRODUCTION
PRODUCTION DIRECTOR **Richie Lesovoy**
PRODUCTION COORDINATOR **Janene Fudzinski**

CIRCULATION
NEWSSTAND DIRECTOR **Bill Shewey**
CIRCULATION DIRECTOR **Crystal Hudson**
FULFILLMENT MANAGER **Peggy Mores**
CUSTOMER SERVICE MANAGER **Mike Manrique**
INTERNET SUBSCRIPTION MARKETING MANAGER **Betsy Wong**

FUTURE US, INC.
4000 Shoreline Court, Suite 400, South San Francisco, CA 94080
www.futureus-inc.com

PRESIDENT **Jonathan Simpson-Bint**
VICE PRESIDENT/CFO **Tom Valentino**
VICE PRESIDENT/CIRCULATION **Holly Klingel**
GENERAL COUNSEL **Charles Schug**
PUBLISHING DIRECTOR/GAMES **Simon Whitcombe**
PUBLISHING DIRECTOR/TECHNOLOGY **Chris Coelho**
PUBLISHING DIRECTOR/MUSIC **Anthony Danzi**
PUBLISHING DIRECTOR/BUSINESS DEVELOPMENT **Dave Barrow**
EDITORIAL DIRECTOR/TECHNOLOGY **Jon Phillips**
EDITORIAL DIRECTOR/MUSIC **Brad Tolinski**
DIRECTOR OF CENTRAL SERVICES **Nancy Durlester**
MARKETING DIRECTOR **Shawn Roberts**
PRODUCTION DIRECTOR **Richie Lesovoy**

Future Network USA is part of Future plc. Futureproducescarefullytargetedspecial-interestmagazinesforpeoplewhoshare a passion. We aim to satisfy that passion by creating titles offering value for money, reliable information, smart buying advice and which are a pleasuretoread. Todaywepublishmorethan150magazinesin theUS,UK,FranceandItaly. Over100internationaleditionsof ourmagazinesarealsopublishedin30othercountriesacross the world.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).

ISSN 1045-6295

NON-EXECUTIVE CHAIRMAN **Roger Parry**
CHIEF EXECUTIVE **Stevie Spring**
GROUP FINANCE DIRECTOR **John Bowman**
Tel +44 1225 442244
www.futureplc.com

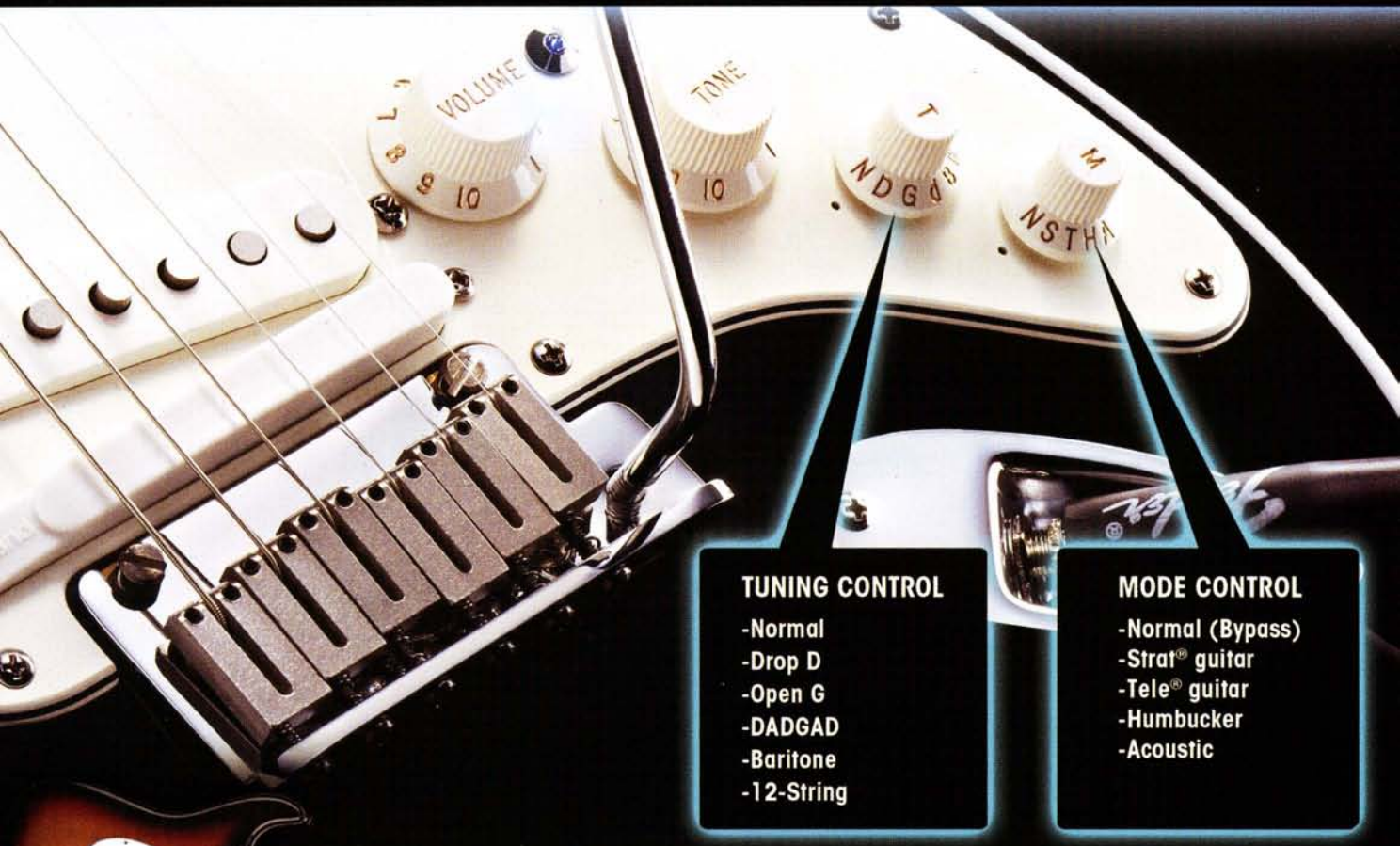
REPRINTS For reprints, contact Reprint Management Services, 717.399.1900 ext. 100

SUBSCRIPTION QUERIES Please email gwocustserv@cdsfulfillment.com or call customer service toll-free at 800-456-6441

VG STRATOCASTER®

HAVE EVERYTHING. SACRIFICE NOTHING.

37 TONAL OPTIONS AT THE SIMPLE TURN OF A KNOB. PLUG AND PLAY!



TUNING CONTROL

- -Normal
- -Drop D
- -Open G
- -DADGAD
- -Baritone
- -12-String

MODE CONTROL

- -Normal (Bypass)
- -Strat® guitar
- -Tele® guitar
- -Humbucker
- -Acoustic



Three-Color Sunburst (700)

WATCH THE VG DEMO at www.fender.com!



Black (706)

Fender®
www.fender.com

© 2007 FMIC. All Rights Reserved.


ORANGE
THUNDERVERB
200
CHANNEL A
CHANNEL B
STANDBY CHANNEL
ATTENUATOR
REVERB
VOLUME
TREBLE
MIDDLE
BASS
GAIN
VOLUME
SHAPE
GAIN

SINCE 1968

Roland

WWW.ROLANDUS.COM

work less. **play more.**

Guitar players can't believe their ears, but it's true: these sounds *can* come from a guitar and they are yours for the tweaking. Pianos, organs, strings, horns, drums and more: this incredible palette of sounds is waiting for you inside Roland's GR-20 Guitar Synthesizer. It's easy to use, and in addition to the hundreds of world-class sounds onboard, you get effects, programmable expression and sustain controls, and MIDI output. And you can easily switch between the GR-20 and your standard guitar sound or even play both at the same time. The GR-20 works with bass guitar, too, so what are you waiting for? Shape your music like never before with Roland.



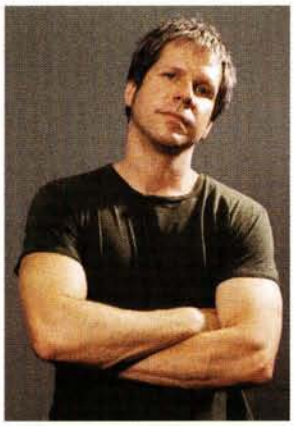
THE WOODSHED

AUGUST 2007

SUPER SIZE US

FOR MORE THAN 25 years, we've worked our fingers to the bone in an ongoing effort to bring you the perfect guitar magazine. We've come close on occasion, but we've never completely nailed it. Until now.

What you hold in your hands is truly a dream fulfilled. With more than 200 pages of features, lessons, reviews, in-depth knowledge and diversity, this issue of *Guitar World* is damned breathtaking. It's an extraordinary blend made from the best of three great magazines: *Guitar World*, *Guitar One* and *Guitar World Acoustic*. Best of all, you get it all for the price of one.



As you might be aware, in recent months *Guitar One* and *Guitar World Acoustic* closed shop. Although they had thousands of loyal readers, both magazines were the victims of a shifting publishing landscape. It seemed like a shame, though, to simply discard what had made those magazines popular. That's when it hit us: why not cherry pick the coolest departments in each title and incorporate them into one slam-bang super guitar magazine?

In addition to all the great *Guitar World* features you've come to know and love, we've added *Guitar One*'s world-famous columns: Soloing Strategies by Tom Kolb, Talking Blues by Keith Wyatt and All That Jazz by Vic Juris. On top of that, you get celebrity columns by artists as diverse as Slash, Steve Morse, Trivium, Shadows Fall and punk rock legend Richard Lloyd. If that weren't enough, the new *GW* column lineup includes senior music editor Jimmy Brown's *Guitar World Acoustic* Unplugging column, which will show you every month how to "rock on wood."

You'll notice that we've revved up our review section as well, with a virtual killer's row of top-flight gear experts, including the legendary Chris Gill and the mighty Terry Buddingh. It's big, it's bad, and it's all yours.

This issue is a bold statement, and one that we are proud to make. We know you loved your *Guitar One* and *Guitar World Acoustic*. Hell, so did we! But we're sure you're going to love the new and improved *Guitar World* even more.

—BRAD TOLINSKI
Editor-in-Chief




Dragonfly
clothing company
rock n roll vision
Lemmy of motorhead + Visionary and Designer Edward Duda
Musician's Friend
AVAILABLE FOR PURCHASE @ WWW.DRAGONFLYCLOTHING.COM OR
OUR SIGNATURE STORE AT 7506 MELROSE AVE. LOS ANGELES, CA 90046

SOUNDING BOARD

SEND LETTERS TO: THE SOUNDING BOARD, GUITAR WORLD, 149 FIFTH AVENUE, 9TH FLOOR, NEW YORK, NY 10010, OR EMAIL US AT SOUNDINGBOARD@GUITARWORLD.COM.

BEATLEMANIA

Your June issue was exceptional! The Beatles article was killer, and the article on the Fab Faux was great. But best of all? Paul Gilbert mentioning one of my favorite guitar players of all time: Kim Mitchell! *Universal Juveniles*, an album by Max Webster that featured Mitchell, was *the* blueprint for my playing. After years of nobody mentioning him, I couldn't believe it when Paul mentioned the opening riff of "In the World of Giants," the album's lead track. Great job, guys.

—Jimmie Bruhn
Indianapolis, Indiana



Thank you for the great interview with Geoff Emerick in the June issue. The Beatles, George Martin and Geoff were an outstanding team. It's hard to believe that they achieved that level of recording quality 40 years ago! It was pure magic. Thank you for keeping the Beatles' music alive.

—Dennis Donnelly
Lancaster, PA

Did the Beatles make the times, or did the times make the Beatles? Perhaps it worked both ways, but one thing is certain: despite the innovations of rock musicians before and after, no one shook things up and reinvented the genre like the Fab Four. The metamorphosis of four "teddy boy" rockers from R&B and pop cover artists to musically redefining innovators ("Eleanor Rigby," "Strawberry Fields Forever") is a phenomenon unlikely to be duplicated. Today's rockers would do well to acknowledge (and most of them probably do) that their freedom to push artistic boundaries is due to the world's most successful band, which used its hard-earned status to "break the mold" and thereby open the door for those who followed. In retrospect, it's obvious that there were "other Beatles" beside John, Paul, George and Ringo—men like George Martin and Geoff Emerick who converted the musicians' whims and imaginations into reality. Thanks for the *Sgt. Pepper's* articles, pictures of a time when creativity and persistence broke the confines of that era's limited technology and forever changed the face of music.

—Charlie Read
Parkersburg, WV

"I CAN SAFELY SAY THAT ANDY ALEDORT IS THE FIRST INSTRUCTOR I HAVE HEARD DO JUSTICE TO JIMI HENDRIX."

CORRECTION

The headstocks on the Rickenbacker 4001S bass and Martin D-28 acoustic that appeared on our June 2007 cover were cropped off in the original image. The effort to replicate them resulted in errors to the instruments' true appearance and design. We regret the errors and offer our sincere apologies to Rickenbacker, Martin and our readers.

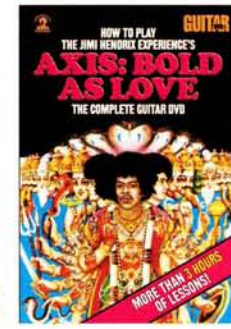
BOLD STATEMENTS

I just got the Jimi Hendrix instructional DVD on *Axis: Bold As Love* and was blown away. I am so grateful to Andy Aledort for all the incredible detail and patience in going over everything with such care. It's all there. For all your talent and skill, Andy, you teach with such respect and humility: I get the sense you really want us to learn these tunes and become better players! Your sincere love of this music comes through. Thank you, Andy.

—Jim Wanstrath
Denver, CO

After getting a copy of the *Axis: Bold As Love* DVD, I can safely say that Andy Aledort is the first instructor I have heard actually do justice to Jimi Hendrix. The entire DVD is a masterpiece! The fact that Andy teaches it note for note, the way it *really* sounds, makes me appreciate Jimi even more than I ever did. Jimi is one of my biggest influences, but this DVD taught me that there's a lot happening on *Axis: Bold As Love* that I did not know.

—Mark Graves Jr.
Salem, CT



VIEW TO A DRILL

Thanks for the Dear Guitar Hero interview with Paul Gilbert in your June issue. Paul is a really inspirational player, and after seeing him on the last night of the G3 tour, I had more concrete proof that he has a great sense of humor and amazing stage presence. I also loved how the article showed us how to make our own Paul Gilbert Pick Drill!

—John Paul del Mundo
via email

HELLYEAH YEAH YEAH

I'm a huge *Guitar World* fan, and I was particularly impressed and excited that you did an article on metal supergroup HELLYEAH in the June issue. I'm glad to see that Vinnie Paul is back on track doing the music thing after his brother's death. Dime was a huge influence for me when I started playing metal guitar. I think it's great that you're giving 14-year-old players like me an in-depth look at our favorite bands. If anyone needs a good dose of pure metal, listen to a HELLYEAH song. It'll knock you out.

—David Berardi
via email

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



JOHN EGGSTAFF

AGE 17
HOMETOWN Las Vegas, NV
GUITARS Jackson RR3, '83 Hamer Blitz, Custom '84 Fender Stratocaster
SONGS I'VE BEEN PLAYING "Wake Up Dead" by Megadeth and "Welcome Home" by King Diamond
GEAR I MOST WANT A Custom Charvel Retro Star



NATHAN LANE

AGE 10
HOMETOWN Davenport, IA
GUITAR Blue Diamond Series Schecter
SONGS I'VE BEEN PLAYING "Sweet Child O' Mine" by Guns N' Roses and "Enter Sandman" by Metallica
GEAR I MOST WANT A Gibson Explorer



JUSTIN FEUGE

AGE 17
HOMETOWN Winnsboro, TX
GUITAR B.C. Rich Warlock Bronze Series
SONGS I'VE BEEN PLAYING "Entrance of the Conflagration" and "A Gunshot to the Head of Trepidation" by Trivium
GEAR I MOST WANT A Dean Razorback V

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!



JVM.

THIS CHANGES EVERYTHING.

THIS IS THE NEW ALL-TUBE, FOUR-CHANNEL, 12-MODE, 100-WATT, MIDI-SWITCHABLE JVM410H HEAD. NOTHING IS GOING TO BE THE SAME.

With this one amp, not only is every guitar tone possible, every tone is jaw-dropping. But today, guitarists demand far more from their amps than tonal quality alone. An amp that allows intuitive, on-the-fly execution of complex, wide-ranging sonic combinations is no longer a plus – it is a must.

As always, players get it all from Marshall.

Each of the four fully-independent, footswitchable channels has three footswitchable modes that run from the pure, mind-blowing chime and clarity of the Clean channel up to the gain in Overdrive 2 that'll take your head clean off. Move seamlessly between modes and the amp's other switching options with the supplied footswitch, or control all front-panel switching via MIDI.

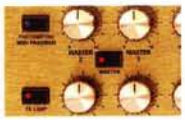
Guitarist Magazine proclaims the JVM "delivers on every promise... it's a multi-channel, multi-mode monster...and, try as we may, we can't find a single weak point in the JVM's tonal palette."

The JVM changes having to settle for less-than-perfect tone, playing through overly-complicated set-ups, and wishing your amp could do it all when it can't.

THE ONLY THING THIS AMP DOESN'T CHANGE IS THAT MARSHALL RULES. ALWAYS.



Clean, Crunch, Overdrive 1 and Overdrive 2 channels, each with three footswitchable modes.



Two footswitchable Master Volumes.



6-way footswitch with memory and 7 LED indicators.



Studio quality, footswitchable Digital Reverb.



Five ECC83s (12AX7). Four EL34s.



Rear panel Emulated Out, footswitch, and MIDI IN/THRU jacks.

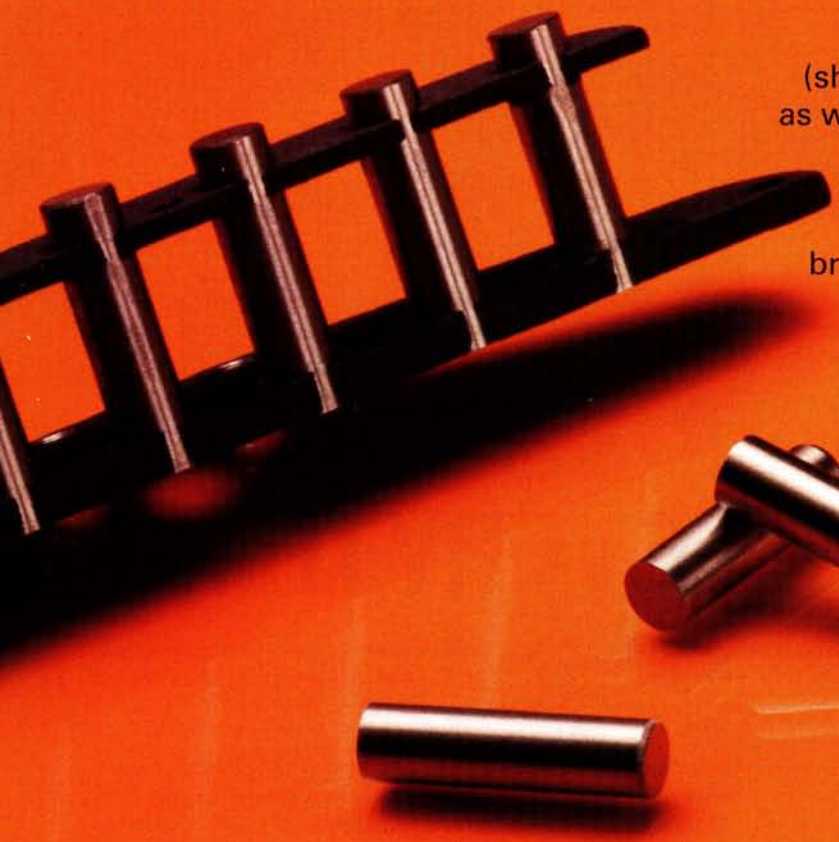


Series and parallel FX loops, with instrument / Line Level switch and Mix control.

Also available as a 100-Watt 2x12" combo, the JVM410C. ©2007 Marshall USA, 316 S. Service Road, Melville, NY 11747 • (631) 390-8737 • www.marshallampsusa.com

Made in Milton Keynes, England.

magnetic attraction



Pickup magnets come in bars or rods (shown here). We use two grades of Alnico as well as ceramic magnet material. Alnico II has a softer attack, which will add warmth to a bright-sounding guitar. Alnico 5 has a sharper attack, which will brighten a warm-sounding guitar. Ceramic will add brightness and output with exceptional dynamics.

Now ask yourself this: What type of magnets are in your pickups? Are you getting the tone you want? Can you improve your tone?

boost your tone IQ at seymourduncan.com.

Seymour Duncan®

© 2007 Seymour Duncan. Design by Mary Beth Myers

TUNE-UPS

INSIDE INQUIRER 32 SET LIST 34 DEAR GUITAR HERO 36 REVIEWS 38 PROFILES & MORE!!!



(from left) Pepper, Will Pugh and Nic Hudson; (right) artist's rendering of the "bubble"

CARTEL

Pier Pressure

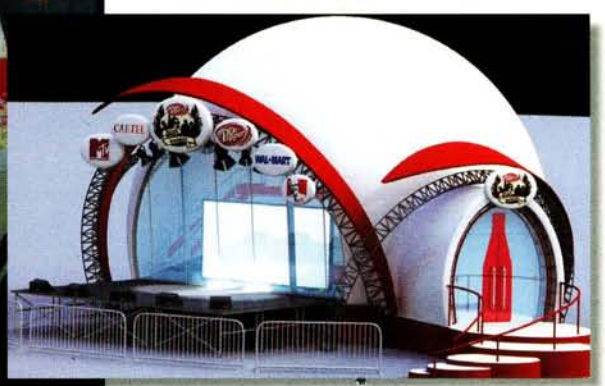
By **JOE BOSSO**
Photo by **JIMMY WILLIAMS**

"**IT'S PROBABLY THE** smartest move a band could make," Cartel's lead guitarist Joseph Pepper says. "Or the dumbest. Unfortunately we won't know till it's over."

The Atlanta-based Cartel, who scored a hit with 2005's pop-punk gem *Chroma*, have agreed to seal themselves inside a huge transparent home-cum-recording studio on Hudson River Park's Pier 54 in New York City. Beginning May 24, the group's five members will write and record their new album under the ever-present eyes of curious bystanders and television cameras. MTV and MTV2 will air the proceedings in four 30-minute *Band in a Bubble* specials in May and June.

The stunt was inspired by the Australian band Regurgitator, who locked themselves for three weeks in a glass hexagon in Melbourne's Federation Square. Under Cartel's plan, the band will emerge from the bubble on June 12 with their new album completed. "And then, if we haven't murdered one another, we'll give a live concert," Pepper says.

The prospect of thousands of New Yorkers ogling the band as it goes about the creative process has Pepper "somewhat weirded out. Especially since our producers will get to go to their nice hotels at the end of each night. Meanwhile, we'll have to eat, sleep and do whatever in the bubble."



Speaking of "whatever," what about girls? After all, a band can't live on music alone. "We're allowed to bring girls into the bubble," Pepper notes with obvious relief. "However, that could get strange. Before you know it, there could be Cartel sex tapes all over the internet. But hey, that's showbiz, right?"



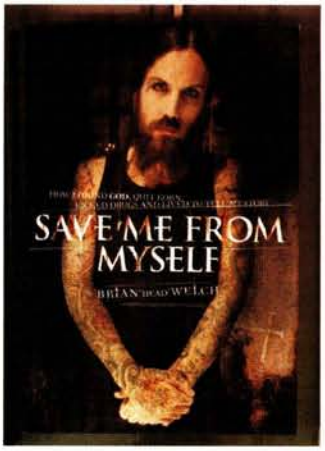
HEAD'S CASE

Former Korn guitarist Brian "Head" Welch tells all in his new book.

GUITARIST BRIAN "Head" Welch shocked the rock and metal communities in early 2005 when he announced he was leaving Korn, the nu-metal group he cofounded, to devote his life to Jesus Christ.

Now, more than two years later, the guitarist reveals the circumstances behind the decision in his new memoir, *Save Me from Myself: How I Found God, Quit Korn, Kicked Drugs, and Lived to Tell My Story* (Harper San Francisco). The book is a frank tell-all about Welch's past and the life-altering circumstances that led him to his newfound faith.

Taking the reader backstage, Welch delivers a never-before-seen look at Korn's world, speaking openly about the band's evolution and the subsequent lifestyle that resulted in his all-consuming addiction to crystal meth. "When we began doing speed as a group," he writes, "it took us over because it jacked us up so much." Elsewhere in the book, he describes in graphic detail his physical and emotional battles with his ex-wife and his harrowing struggle to break free of drugs not only for himself but also for his young daughter, "who could only sit back and watch as her dad wasted away on drugs."



Welch is candid about his battles and careful to neither glamorize his past lifestyle nor indoctrinate readers into his faith. The result is an unlikely story about sex, drugs and salvation. *Save Me from Myself* is scheduled for release in July.

BRAD MILLER/RETNA LTD. (WELCH)

BETCHA CAN'T PLAY THIS!

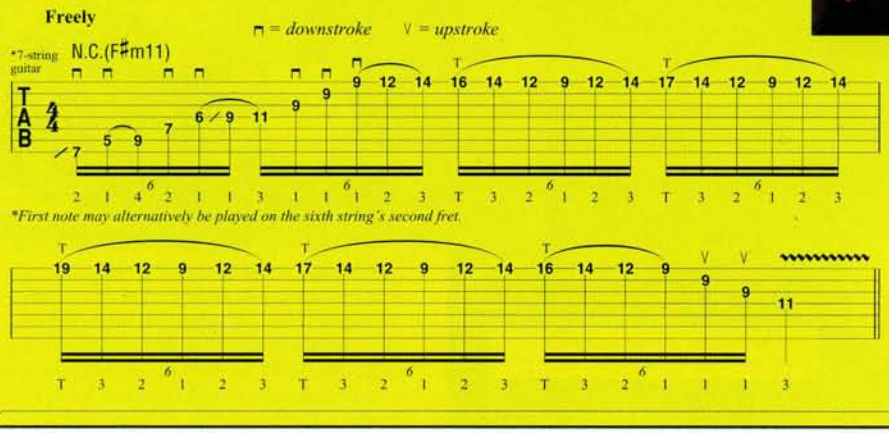
WAYNE FINDLAY

of Slavior



"THIS IS A seven-string lick built around an F♯m11 arpeggio [*F♯ A C♯ E G♯ B*]. It incorporates sweep picking, tapping, and double hammer-ons and pull-offs, as well as wide fret-hand stretches on the high E string. Combining different techniques in this way can help you keep things fresh and interesting.

"Adding the second/ninth, G♯, and the fourth/eleventh, B, to an F♯ minor arpeggio creates a sophisticated, jazzy tonality. The tapped middle section is followed by a brief descending sweep that ends on the fifth, C♯. The absence of resolution to the F♯ allows this to serve as a springboard to another key."



Visit myspace.com/slaviorband for more info about Wayne Findlay and Slavior.

ON DISC

PICK OF THE MONTH



ZAKK WYLDE


CHRIS CORNELL
CARRY ON
THE BRAND NEW ALBUM featuring
NO SUCH THING, SHE'LL NEVER BE YOUR MAN,
and YOU KNOW MY NAME (theme from Casino Royale)
IN STORES JUNE 5
For unreleased, live, acoustic tracks and video go to
chriscornell.com suretone.com interscope.com
Available at:
BEST BUY
SURETONE
© 2007 Interscope Records. All rights reserved.

FINGER ELEVEN

Rock with You

By **RICHARD BIENSTOCK**
Photo by **JUSTIN BORUCKI**

A FEW YEARS AGO, Canadian hard rock five-piece Finger Eleven were wrapping up their tour in support of their 2003 self-titled third disc when a last-ditch single off the album, an uncharacteristically mellow acoustic ballad called "One Thing," gave them the first substantial U.S. hit of their career. "The song blew up bigger than we could have imagined," guitarist Rick Jackett says. "We wound up heading back out on the road for another year, promoting the album all over again."

Bolstered by the success of "One Thing," *Finger Eleven* eventually went Gold. Now, four years after its release, the band has finally issued the follow-up, *Them Vs. You Vs. Me* (Wind-Up). And in an interesting bit of déjà vu, they've once again scored with a hit single uncharacteristic of their sound: the dance-rock hybrid "Paralyzer," which mixes funk-influenced riffs with more straightforward rock rhythms. According to guitarist James Black, the idea behind the song was to "go for something like Led Zeppelin–meets–Michael Jackson, though there was a point during the recording process where we nailed the Michael vibe so well that we were like, We have to pull it back a little bit or no one will understand that we're a rock band."

"Paralyzer" not withstanding, the brunt of *Them Vs. You Vs. Me* is decidedly more *Zeppelin IV* than *Thriller*. Tracks like "Falling On," "So-So Suicide" and "Sense of a Spark" combine muscular electric guitar riffing with stomping grooves and singer Scott Anderson's anxious, raspy vocals, while lighter, acoustic guitar–led tunes like "I'll Keep Your Memory Vague" and "Window Song" recall the mellow vibe of "One Thing." A pair of buoyant pop-rockers, "Talking to the Walls" and "Gather and Give," round out the collection.

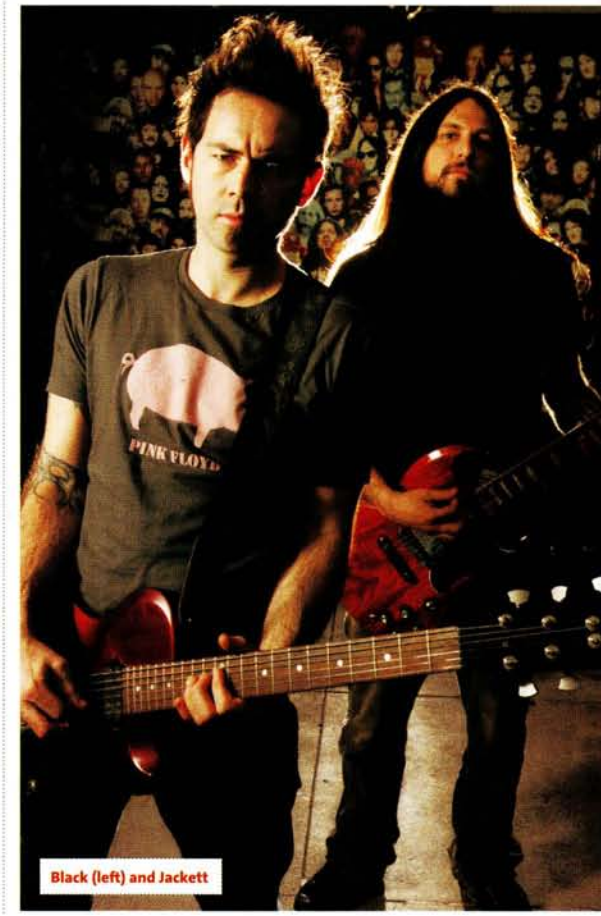
In regard to the stylistic range of the material on the album, Jackett says, "We've always felt that there's no one sound that defines this band. We like to try out different things, and I think our fans expect that from us."

And even if a few listeners do get confused, Black says, "We've learned to not worry about misrepresenting ourselves—because we do it every time we put out a record!"

GUITARS (Black) 1974 Fender Telecaster Deluxe; (Jackett) Gibson SG Standard '61 Reissue

AMPS (Black) Fender Twin, Orange combo, Vox AC-30; (Jackett) Bogner Ecstasy, modified Marshall JCM800 and JCM900, Diezel

STRINGS (both) Dean Markley medium top/heavy bottom



Black (left) and Jackett

INQUIRER

Tommy Shaw of STYX

By **RANDY HARWARD**

What inspired you to play the guitar?
When I was nine years old, my older brother's friend left a four-string tenor guitar at our house overnight. After everyone went to bed, I snuck out onto the front steps with it and taught myself to play Johnny Cash's "Ghost Riders in the Sky." After that, I was never the same.

What was your first guitar?
My first guitar was an entry-level nylon-string acoustic Marco Polo guitar from Capital Music in Montgomery, Alabama. A couple of years later, after I had an electric guitar, I tried to "El Kabong" my buddy with it—basically smash it over his head—and I busted the neck. I recently retrieved it and plan to get it repaired. On the back, in marker, I wrote the name of my first gigging band, the Vagabonds. I even wrote our slogan on it: "Band of the South." Back then in Montgomery, everyone had a slogan.

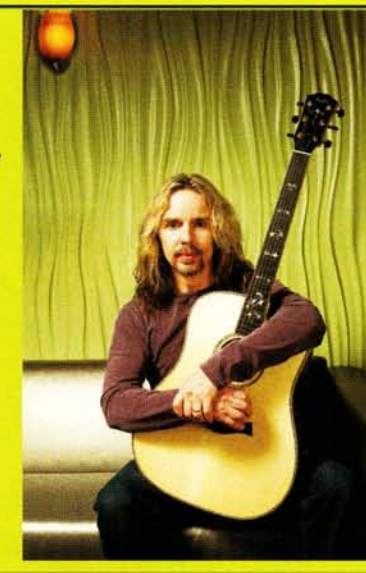
What was the first song you learned?
The first song I ever played onstage was the Beatles' "I Saw Her Standing There." It was for a 4-H talent contest, and I won a blue ribbon.

Do you recall your first gig?
The 4-H talent contest. It was held in the cafeteria of Prattville Junior High School.

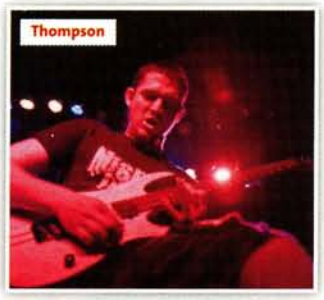
Ever had a nightmare gig or embarrassing onstage moment?
A few years ago, I accidentally exposed my privates to a pregnant lady in Las Vegas. I was wearing a new pair of leather pants and performing Rock Stance No. 9: legs apart in an inverted *V*. A few moments later, I moved to the edge of the stage and she delicately pointed to that region with a look that said, "*Ahem...*"

What is your favorite piece of gear?
Probably my entire guitar collection. I have so many wonderful guitars, and each one speaks in its own unique way.

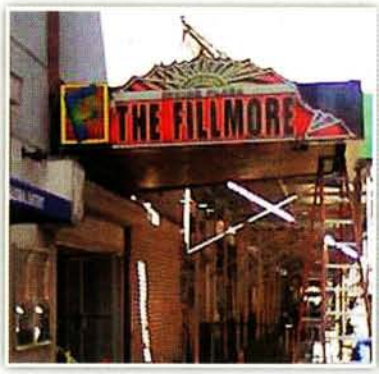
Do you have any advice for young players?
Practice, play and know your material. Get good advice, but listen to your heart.


SERGE NIKOLICH


Randall
George Lynch
Christian Olde Wolbers
FEAR FACTORY
Aaron Fink
breaking benjamin
Dan Donegan
DISTURBED
Jean-Francois
KATAKLYSM
Scott Ian
ANTHRAX
Gus G.
FIREWIND
Gregg Tribbett
Sonny Mayo
Sevendust
Michael Amott
ARCH ENEMY
XL AND MTS SERIES These artists rely on the Randall XL and MTS series to deliver their tone.
It's Your Gain
VISIT YOUR LOCAL RETAILER AND DEMAND TO PLAY RANDALL
randallamplifiers.com
©2007 U.S. Music Corp.







BOBBY THOMPSON & RAVI BHADRIRAJU

of Job for a Cowboy

THE FILLMORE NEW YORK AT IRVING PLAZA
APRIL 29, 2007

Interview by **BRAD ANGLE**
Photos by **JIMMY HUBBARD**

THOMPSON "I like to have a beer onstage, but if I have to drive that night, I won't drink. Plus, we're all underage, so we're not *directly* trying to support underage drinking."

THOMPSON "The intro to this is really heavy and slower paced—which lets us warm up a little—and then it goes into an in-your-face galloping part with a cool blast beat."

THOMPSON "This song wasn't on our independently released *Doom* EP but was added to the Metal Blade reissue. But it still didn't make the track listing for some reason. I think we forgot to submit it."

THOMPSON "Our first two songs go right into each other. This is a break where [*vocalist*] Jonny [*Davy*] talks to the crowd, and we tune up."

THOMPSON "The only thing we could find to write our set list on that night was a greasy pizza plate. I think there's still sauce on it."

THOMPSON "Jonny was writing out the set list, and I was like, 'Dude, that's not how you spell 'Catechization.' And he was like, 'Oh yeah,' and drew a pentagram over it to disguise his mistake."

THOMPSON "We end our set with 'Knee Deep,' because the response to it is really good. Ravi starts it, and the circle pit immediately breaks out. For us, it's the perfect closer."

NS-2 NOISE SUPPRESSOR & MAXON OD808
BHADRIRAJU "I put the OD808 Overdrive before the Boss Noise Suppressor so I get the beef of the tone first and then cut the noise using the gate."

BHADRIRAJU "There's a point in this song when our bass player, Brent [*Riggs*], does a high-pitched girl scream. [*laughs*] Kids are pretty familiar with it, so they'll do the scream, too. That's the point when you can tell if the crowd will dig the show or not: the bigger the scream, the crazier the crowd's gonna be."

BHADRIRAJU "My whole board is in the process of being rebuilt, so I pretty much had to lose eight of my pedals. Usually I have some flanger pedals, delay boxes and this big TC Electronic G-System effect unit."

We caved...

The control freaks got it all.



> THE DEMANDS

They insisted on the convenience of a desktop recorder, the feel of a professional mixing console and the versatility of a control surface for digital audio software in one affordable package.

> THE ANSWER

Zoom HD16CD: Eight tracks of simultaneous recording, over 500 drum and bass samples, a 70-second sampler, a full-fledged looping station, 130 types of vibrant effects, a super-fast CD burner, a massive 80GB hard drive, Cubase LE... the list goes on and on and on.

But we loved the challenge. And when it comes to recording your music, you deserve all the control you crave.

THE ZOOM HD16CD • NOW YOU HAVE CONTROL

ZOOM

CATCH US IF YOU CAN

©2007 Zoom.

zoomfx.com

VISIT GUITARWORLD.COM TO SEE AN EXCLUSIVE VIDEO INTERVIEW AND SHRED LESSON WITH JOHN5!

JOHN5

He wears more makeup than Amy Lee and has played with everyone from Lynyrd Skynyrd to kd lang. But what Guitar World readers really want to know is...

How does playing with Rob Zombie compare to performing Marilyn Manson?
—Stan Getzum

I was kind of the odd man out with Manson because I didn't drink or do drugs; I just wanted to play guitar and learn new things. Rob and I are much more alike in that respect. He works really hard; if he's not doing music, he's doing movies or something else, and that inspires me to want to work more. We do our jobs and have a blast with each other, and it's really the best time I've ever had on tour.

★ ★ ★ ★ ★

I read that you recently did some work with Lynyrd Skynyrd and the Scorpions. What's the story behind that?
—Jordan Caldarelli

I started working with Desmond Child, who's written songs for bands like Kiss, Bon Jovi and Aerosmith, and then we started working with Paul Stanley, Meatloaf and then the Scorpions. I collaborated on a song with the Scorpions called "Hour 1." It'll be on their new record. The work with Skynyrd came about through my publisher, Mark Freedman. He and I went to Nashville and met with Skynyrd, and we had a great time. We wrote two really cool songs, and it was a true honor to be in the presence of both those bands.

★ ★ ★ ★ ★

How did you get the name John5?
—Daniel Simpson Day

I had just gotten home from a European tour with Rob Halford, and I got a call from Marilyn Manson's manager asking me if I wanted to go to lunch. We met at a restaurant on Ventura Boulevard, and he pretty much gave me the name right there at lunch. When I ended up leaving the band, I kept the name because I knew people in Chile and Turkey wouldn't know the name John Lowery, but they'd know John5.

★ ★ ★ ★ ★

Why did you recently switch from Les Pauls to Telecasters as your main guitars?
—Mary Murfin



"HEARING 'WELCOME TO THE JUNGLE' FOR THE FIRST TIME MADE ME GET INTO MY CAR AND DRIVE OUT TO L.A. TO BE A MUSICIAN."

I've always used Telecasters; I just use Les Pauls as backups, for when I break a string or when a song is in a special tuning. I love Les Pauls, but I'm purely a Tele guy.

★ ★ ★ ★ ★

What effects are you using these days?
—Dennis Page

I don't really use a lot of effects. On my new solo album, *The Devil Knows My Name* [*60 Cycle Hum Records*], I kept them to a minimum: I use a distortion, a wah-wah and a chorus, mostly. Probably the only thing out of the ordinary that I used was an Electro-Harmonix Bass Micro Synthesizer. I used it with a Jimmy Page Double-Neck, which I played with a violin bow. It's on "First Victim," which is the first song on the album, but that's really about the only place."

★ ★ ★ ★ ★

Is it true you doubled all your leads on *The Devil Knows My Name*?
—Larry Kroger

Yes. I did it on the first song, and my producer, Sid Riggs, said we should do it on every song. It was a big challenge, because not only did the overdubs have to be in perfect time but also in perfect tune. It really was a lot of work and very challenging. I don't know if I would ever do again.

★ ★ ★ ★ ★

Your new album features guest appearances by Eric Johnson, Joe Satriani and Slipknot's Jim Root. How did those come about?
—Earl J. Waggadorn

Unfortunately, because of scheduling and everybody being out on tour or located in various parts of the country, we did it the easy way: by sending the tracks out to the guys and having them add their parts. Actually, I think we just emailed the tracks to each other. [*laughs*] On my last record, Steve Vai and Albert Lee made guest appearances; this time out, I wanted Joe, Eric and Jim, and luckily all three said yes, so that was a tremendous honor for me. Who knows who I'll call on for my next record. Maybe Paul McCartney and Prince. [*laughs*]

★ ★ ★ ★ ★

Which musician would you most like to work with?
—Michael Evola

Probably Paul McCartney or Prince.

★ ★ ★ ★ ★

Why did you choose to cover Guns N' Roses' "Welcome to the Jungle" on *The Devil Knows My Name*?
—Buster Dailey

That song really changed my life back in the Eighties. Hearing it for the first time made me get into my car and drive out to L.A. to be a musician. Before that, I was hesitant to move out there because I didn't really need to work; I just wanted to play guitar and not drink and stay off drugs. So I kept putting it off, fooling myself into thinking I didn't need to be in L.A. But when I heard the song and saw the video, it made me want to go. So I was glad to be able to pay tribute to it on the record.

DANIELLE ST. LAURENT



THINK ACOUSTIC



LIVE ELECTRIC



PLAY TAKAMINE

In clubs, cafes and on concert stages, Takamine is the recognized hardest working acoustic guitar in show biz. A beautifully crafted acoustic guitar. The warmest and most versatile pickup and preamp. A pure joy to play. At fine guitar shops everywhere.

www.Takamine.com • ©Kaman Music • www.TheNodd.com

Takamine

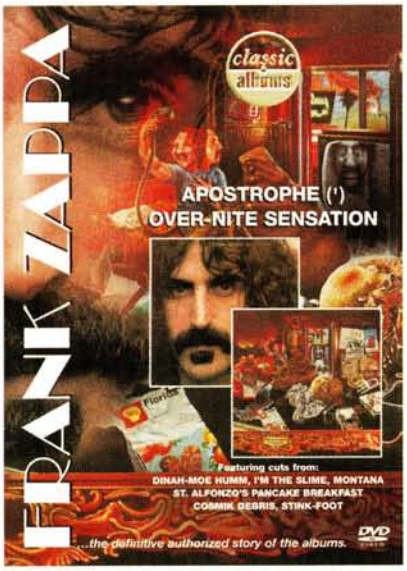
MOTHER LOAD

A new DVD goes deep inside a pair of Frank Zappa's Seventies-era classics.

By **ALAN DI PERNA**

THE EARLY SEVENTIES were a high point for Frank Zappa. He'd spent the Sixties establishing himself as one of the most original creative minds in rock music. By the time the Polyester Decade rolled around, Frank had acquired the clout to hire the musicians he needed to play his increasingly complex, challenging and truly bizarre music.

Eagle Vision's new DVD details the making of two early Seventies Zappa gems, *Over-nite Sensation* (1973) and *Apostrophe (')* (1974), combining archival footage with new, on-camera interviews with key Zappa band alumni and family members. Longtime Zappa fans will enjoy seeing how gracefully stalwart Mothers of Invention sidemen like George Duke and Ian Underwood have aged. Vibraphonist Ruth Underwood demonstrates a few tricky passages from the albums, elucidating Frank's unique sense of harmonization.



Family members offer a more intimate view of Zappa's intense level of dedication to his music. Daughter Moon says life with Frank "was like living with a monk, albeit a monk with a lust for groupies." Guitarists ranging from Elliot Ingber (who played on 1966's *Freak Out*) to Steve Vai, Warren Cucurullo and Frank's son Dweezil pay homage the late maestro's six-string mastery, and celebrity friends like Alice Cooper and Billy Bob Thornton offer anecdotes and reminiscences. But the ultimate authority on Frank remains Frank himself, who speaks his mind in several insightful archival interview excerpts.

Devoted Zappa-philes will find some of the concert and clay animation footage all too familiar, but it is worth revisiting in the new contexts provided by the DVD. The disc is rich in bonus materials, too. Dweezil goes through the original multitrack master of *Apostrophe*'s "Nanook Rubs It," soloing tracks and unearthing all kinds of curiosities, including soul queen Tina Turner singing the lines, "The poodle bites, the poodle chews it." A trip through the prodigious Zappa vaults offers tangible evidence of Frank's obsession with documenting almost every note he ever played and offers hope that more DVDs of this sort will follow.

THE ULTIMATE AUTHORITY ON FRANK REMAINS FRANK HIMSELF.

As Dweezil points out, *Apostrophe (')* and *Over-nite Sensation* hold a special place in the Zappa canon because they combine all the disparate aspects of Frank's twisted genius: dazzlingly dense orchestrations, moments of rock guitar savagery, biting social satire and sick humor. Beyond chronicling these two great albums, the DVD also offers a larger perspective on who Frank was, where he came from and why he was, as Cucurullo puts it, "the Mozart of the 20th century."



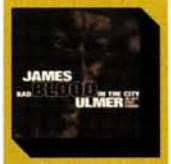
QUEENS OF THE STONE AGE
Era Vulgaris
INTERSCOPE

On their elegantly brutal sixth album, Josh Homme and company have refined their assault, giving it the cushioned shock of a velvet-gloved fist. Songs like the Jimmy Page–channeling "Turning on the Screw" erupt with slow-motion devastation, as if blown apart from inside by demolition experts. Others, like the aptly titled "Battery Acid," are corrosively blunt as can be, but most of *Era Vulgaris* exudes a blend of classiness and menace that would be the envy of every James Bond villain.
—David Sprague



BURNING BRIDES
Hang Love
MODART

Being booted from a major label was the best thing that ever happened to this fiery guitar-noise trio. Their third album, *Hang Love*, is reminiscent of grunge and alternative rock before those genres became marketable. Like early Mudhoney and Nirvana tracks, these songs fall somewhere between psychedelic garage punk and storming underground metal, and they resonate with free-spirited rebellion. Guitarist Dimitri Coats won't win any technical acumen awards, but his playing suits the ferocity of the songs, which are now free of commercial concessions.
—Jon Wiederhorn



JAMES BLOOD ULMER
Bad Blood in the City: The Piety Street Sessions
HYENA

Ulmer's haunted voice and skeletal guitar are perfect for these brooding dirges, which are fixed mostly on post-Katrina destruction and rebirth. Living Colour's Vernon Reid produced *Bad Blood* in a New Orleans studio, coating dark grooves with layers of his and Ulmer's electric and acoustic guitars. The funny money ode "Dead Presidents" provides necessary comic relief, and Reid sprays flame on Howlin' Wolf's "Commit a Crime." But even at their most traditional, sonic ticks like Ulmer's solo on "Old Slave Master" keep this disc dancing between swampy blues and modern skronk.
—Ted Drozdowski



MARDUK
Rom 5:12
REGAIN

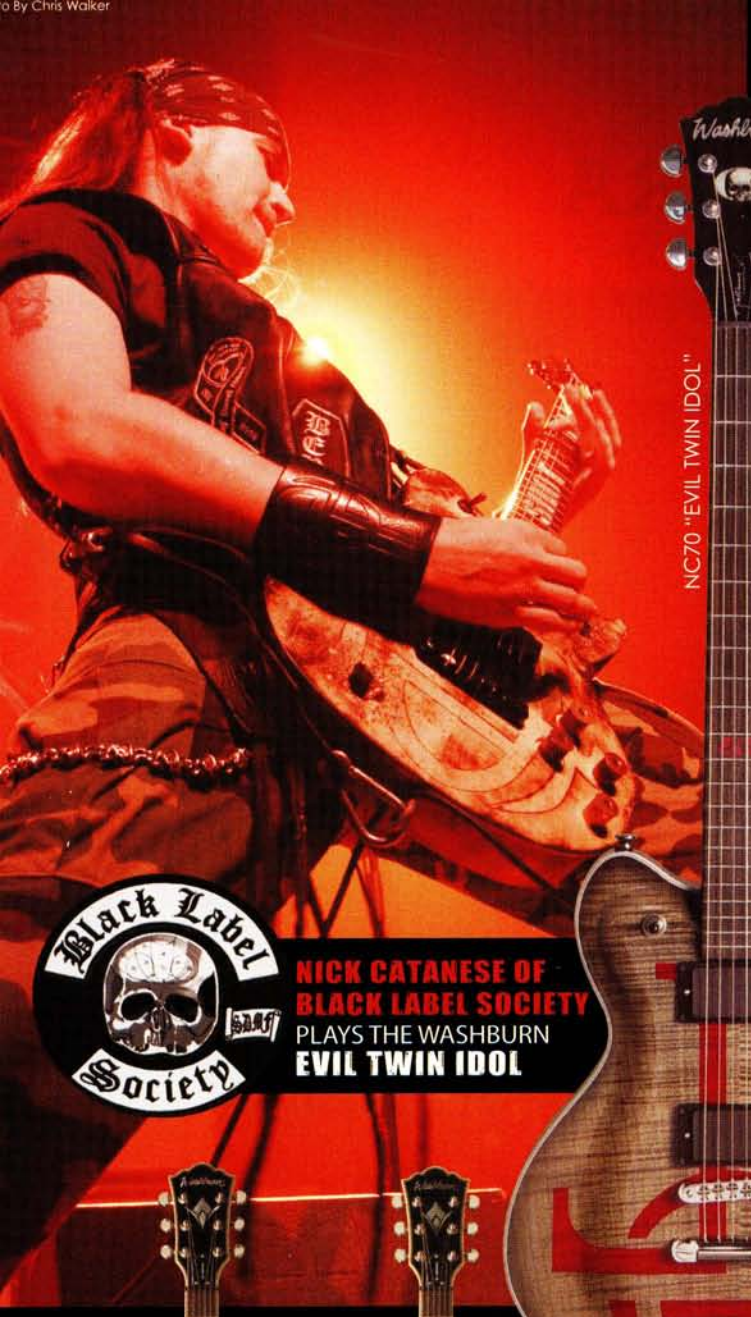
Since their 1992 debut *Dark Endless*, Sweden's black metal pioneers Marduk have proven they can rip. With their new slab of sonic blasphemy, Marduk effectively balance their attack with slower, doomier tracks. Guitarist Morgan Håkansson highlights these sludgey numbers with spindly chords that give the songs a strange and sinister feel. Marduk heighten the experience with Latin chants, a choir and five minutes of disturbing drum and keyboard music. When they're not blowing out the windows, Marduk will scare your crucifix off the wall.
—Jon Wiederhorn



SUPERNATURAL
Never Give Up
FAME MUSIC

Supernatural is a collaboration between U.S.-based singer and guitarist Peter Wolf and Thomas Kraemer, a multi-instrumentalist, producer and computer whiz based in Germany. *Never Give Up*, the duo's third full-length album, is a collection of lush, atmospheric pop-rock tunes built around Wolf's gently emotive vocals and tasty acoustic and electric guitar playing, to which Kraemer adds bass, drums and all manner of sounds and effects. The result is a sound that's slick, soothing and specked with plenty of ear candy. Pick it up at supernaturalmuzic.com or myspace.com/17086301.
—Richard Bienstock

o By Chris Walker



Washburn

CHOOSE YOUR WEAPON

NC70 "EVIL TWIN IDOL"

Black Label Society

NICK CATANESE OF BLACK LABEL SOCIETY
PLAYS THE WASHBURN
EVIL TWIN IDOL

WI66PRO BLACK

WI66PRO GOLD

WI64 VINTAGE BLONDE

WI64 TRANS RED

WASHBURN PROVIDES THE ARSENAL–

you choose the **IDOL** guitar
that fits your style.
Nick Catanese chose the
IDOL NC70
and made it his own
personal weapon.

CHOOSE YOUR IDOL :
WASHBURN.COM/IDOL

ALSO AVAILABLE,
THE NICK CATANESE WI66ANC IDOL.

©2007 U.S. Music Corp.

GOJIRA

French Revolution

By **BRAD ANGLE**
Photo by **JIMMY HUBBARD**



THINK OF FRANCE'S contributions to culture, and chances are you'll come up with food, fashion and fine arts. But if the country's latest death metal export, Gojira, is any indication, the land of laissez-faire may also be a hotbed for extreme music.

Gojira's rise to notoriety has been slow and methodical. After 10 years of ruling the underground metal scene in their native country, Gojira (Japanese for "Godzilla") partnered with Prosthetic Records for the U.S. release of *From Mars to Sirius*, their heaviest, most ambitious record yet. The album is as eclectic as it is pummeling. With it, the band expands on death metal's guttural vocals and chugging guitars by adding experimental samples, jazzy chording, progressive arrangements and environmentally conscious lyrics.

"Since our very first rehearsal we wanted to be as big as Metallica," guitarist/singer Joe Duplantier says. That sounds like an extravagant goal for a band from the coastal city of Bayonne (France, not New Jersey), but Gojira have proven they have the resolve and commitment necessary to achieve it. A few years back, when they couldn't get a record deal, the members took matters into their own hands. "We booked studio time, recorded our debut"—2001's *Terra Incognita*—"and got it pressed ourselves," Duplantier explains. "We had no record company. The only thing we had was 1,500 CDs on our kitchen table, and confidence."



The band—which also includes guitarist Christian Andreu, bassist Jean Michel and Joe's younger brother Mario on drums—then started its own label, Gabriel Editions, and sent *Terra Incognita* to every magazine, radio station and webzine whose address it could find. While these early years were certainly lean ("We had five years of working very hard, with very little fun," Duplantier says), the D.I.Y. experience proved invaluable when they secured a deal. "Now we own our own studio and have learned how to be our own producers and managers," Duplantier says. "As a result of all that, we still control what we do today."

Gojira's determination extends to their lyrics, which challenge listeners to be environmentally responsible and stress the spiritual interconnectedness of all things. "Whales are huge, peaceful earthlings that we can learn a lot from," Duplantier says, warming to a favorite topic. "Plus, in a way we try to create music that's just like a whale: big, heavy and intelligent."

The band may be a bit new age, but its music is definitely not. Gojira's ferocious post-modern death metal is already earning them respect from the U.S. metal elite. At a recent show at New York City's Roseland Ballroom, where Gojira were opening for Lamb of God, Trivium and Machine Head, LOG's Randy Blythe joined the French quartet onstage and repeatedly screamed its praises.

"It may sound a bit lofty, but we have a mission," Duplantier says. "When we go on tour we don't party. I love red wine, but I don't even drink on the road. We want to be of maximum effectiveness onstage. We love music so much we're giving our lives for it."

ON DISC

"WE TRY TO CREATE MUSIC THAT'S JUST LIKE A WHALE: BIG, HEAVY AND INTELLIGENT."

AXOLOGY

GUITARS (Duplantier) Jackson SLS Soloist; (Andreu) Japanese Jackson RR1T Randy Rhoads
AMP (both) Peavey 6505
STRING (both) DR Strings
PICKS (both) Dunlop


Dave Mustaine
MEGADETH
with his new
Signature VMNT
by Dean Guitars.
MEGADETH
ISN'T IT TIME YOU... GET YOUR WINGS
www.megadeth.com • www.deanguitars.com
Art Direction, Photography & Design: Stephen Jensen
DEAN
GUITARS®

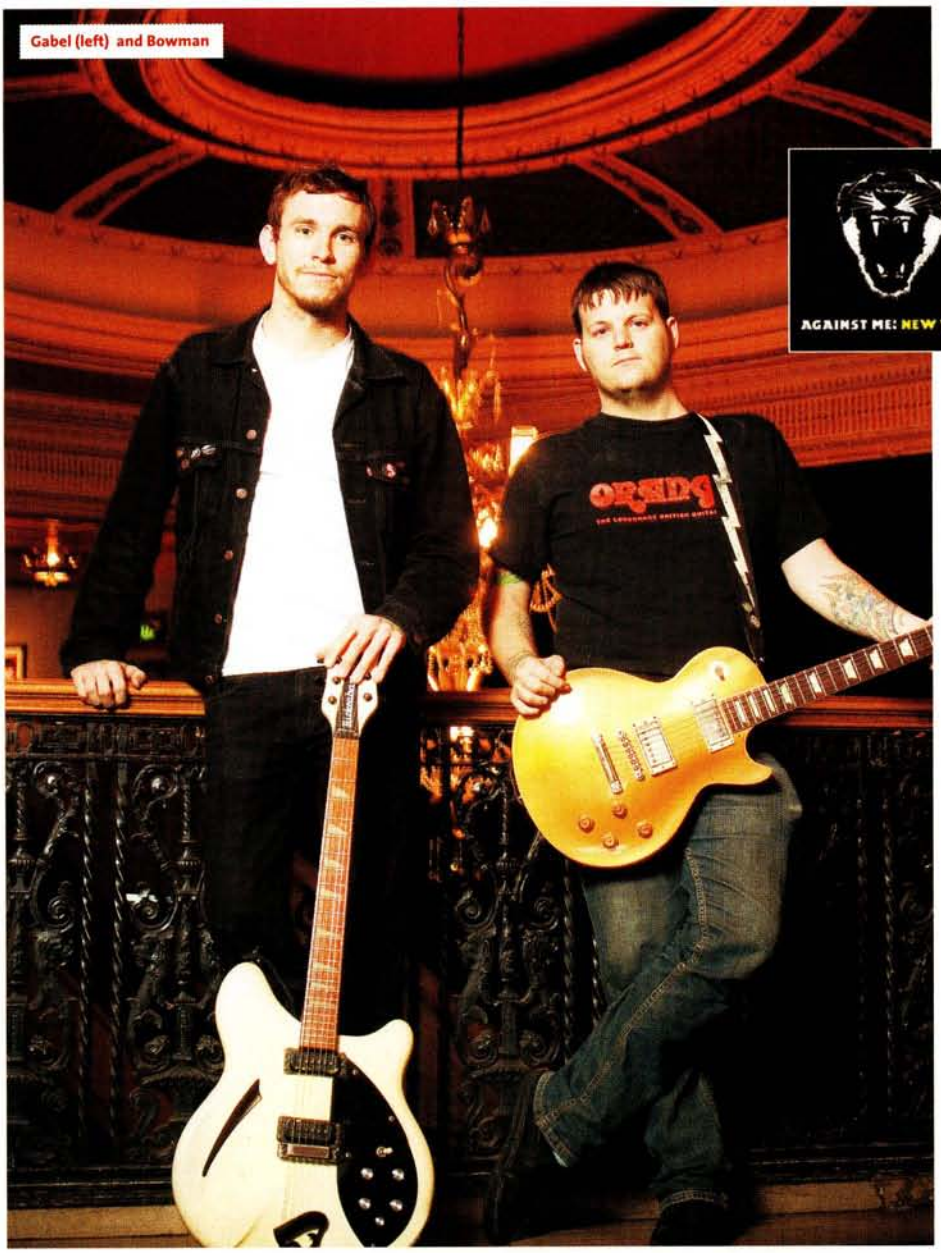
AGAINST ME!

Having a Wave Up

By **BEN SHAPIRO**
Photo by **SARA SANGER**

IT'S TOUGH TO put a finger on Against Me! What began as a one-man DIY project to help singer/guitarist Tom Gabel get over his stage fright has blossomed into a four-piece outfit known for putting on some of the most spirited shows in rock today. In the process, Against Me! have seamlessly encompassed in their repertoire many styles, including punk, folk, blues and country. "I really have a large appetite for music," says Gabel, "and I will listen to anything."

The band can let the music speak for itself now. *New Wave* (Sire), Against Me!'s first major-label effort, stands to build considerably on the success of 2005's *Searching for a Former Clarity* and bring their music to a wider audience. *Clarity* spawned a video hit in "Don't Lose Touch," a 12-bar-blues-gone-punk that stuck out from the emo-pop landscape like a beautiful sore thumb. According to Gabel, the song was inspired by an unlikely source. "I wanted to write a song that sounded like Trio," he says, referring to the Eighties German minimalist outfit whose "Da Da Da" track graced a popular Volkswagen commercial in 1997.


Gabel (left) and Bowman

For *New Wave*, Against Me! chose über-producer Butch Vig to be at the helm (because "he's Butch fucking Vig!" says guitarist James Bowman). The band's trademark intensity comes across more than ever on tracks like "Up the Cuts" and "White People for Peace," while the title song, with its giant choruses, show evidence of Vig's deftness.

So do Gabel and Bowman's choice of instruments. The duo augmented its trusty Rickenbackers and Gibsons with guitars owned by Vig and his band, Garbage, and took great care in finding the right instruments for the right songs. Says Gabel, "There were days when the two of us would just play a riff all day long while Billy [*Bush, the engineer*] and Butch would switch through amps and pedals."

Despite receiving the star treatment, Against Me!'s guitarists remain grounded about their prospects. "I see Wii bowling in my future," says Bowman, "and possibly dinner at the lovely IHOP in Fort Stockton."

INTRODUCING



RWAKE

ALBUM *Voices of Omens* (Relapse)

THE SOUND Neurosis-influenced crusty southern doom

HISTORY For the past 10 years, Arkansas-based Rwake have been cultivating their mammoth sound, which is built around guitarists Gravy and Kiffin's thick, black riffs. The darkly psychedelic *Voices of Omens* is Rwake's first release with Relapse and the band's "most evil album ever," Gravy says.

TALKBOX "I wrote the bulk of these songs on my acoustic," Gravy says. "I figured with Kiffin's killer harmonies and [*drummer*] Jeff's demonic doom riffs, it would come out heavy as hell."



IN THIS MOMENT

ALBUM *Beautiful Tragedy* (Century Media)

THE SOUND Modern metal with strong melodies

HISTORY Formed in Southern California in 2005, the five-piece ITM landed a deal with Century Media on the basis of their overwhelming MySpace popularity. On *Beautiful Tragedy*, the sweet-and-savage vocals of dynamic (and eye-catching) frontwoman Maria Brink provide the perfect complement to Chris Howarth and Blake Bunzel's melodic/thrashy riffage.

TALKBOX "We wanted a clean, yet heavy, sound," says Howorth. "We experimented with different amps to come up with the bad-ass guitar tone on this record."

Get Serious.

You're a musician. You need to be as serious about your tuning as you are about your gear. When you're ready for unrivaled accuracy and the benefits of exclusive Sweetened Tunings™... we'll be here.

Learn more today at **www.petersontuners.com**

peterson
STROBE TUNERS

- Industry standard for 59 years.



STILETTO™

EXPANDING THE REALM!

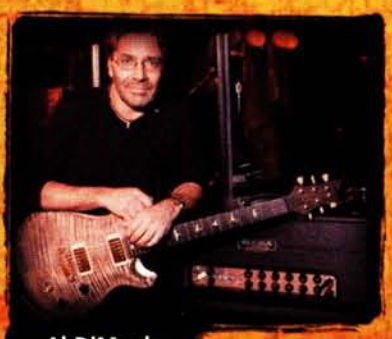
Taking EL-34 tone to new frontiers
while paying homage to all the best Brit sounds!



Marcos Curiel P.O.D.



Andy Timmons Andy Timmons Band



Al DiMeola



Adrian Eccleston Nelly Furtado



Tom Wisniewski MxPx



John LeCompt Evanescence

Tour Our Online Artists Gallery.
Search by Artist, Band or Amp at artists.mesaboogie.com

ALL THREE STILETTO® MODELS share the same all-tube preamp offering 6 inspiring modes across 2 footswitchable channels



TRIDENT® - 150 WATT
6 x EL-34, 3 x 5U4: Crushing headroom and the ultimate tight low end.

DEUCE® - 100 WATT
4 x EL-34, 2 x 5U4: Classic 100 watt Brit-style power response.

ACE® - 50 WATT
2 x EL-34, 1 x 5U4: Urgent, aggressive top end and mid power clip-ability.

ALL STILETTOS FEATURE:

- **Recto® Tracking,** our patented feature that auto-assigns different rectifiers per channel or power setting.
- **6 Stiletto Preamp Modes:** Channel 1 – Fat, Clean, Tite Clean and Crunch. Channel 2 – Crunch, Tite Gain and Fluid Drive.
- **Bold Spongy Power** provides Built-in Variac for sweet "brown" tone.
- **Patented Solo Control** provides footswitchable boost in any mode.
- **All-Tube Series Effects Loop** includes Hard Bypass.
- **Multi-Watt™** channel-assignable power (Deuce 100/50 Trident 150/50).


Skip Dorsey / Mike Scott — Justin Timberlake


Steve & Chad — New Found Glory


Kirk Douglas — The Roots


Rick Jackett — Finger Eleven


Dave Kushner — Velvet Revolver


Tyler Connolly — Theory of a Deadman

SEE THE WHOLE STILETTO STORY AT WWW.MESABOOGIE.COM

MESA ENGINEERING

Handcrafted in Petaluma California

Mesa Boogie, Ltd. 1317 Ross Street
Petaluma, CA 94954 707-778-6565
Fax: 707-765-1503



WIN $2,000
WORTH OF D'ADDARIO GEAR
AND AN AUTOGRAPHED
BRAD DELSON STRAP!
GO TO GUITARWORLD.COM
FOR MORE INFO.

THROUGH THE PAST DARKLY

***Taking vintage gear in hand, Brad Delson forges a new hybrid of classic and modern sounds on Linkin Park's latest effort,* Minutes to Midnight.**

By **DAN EPSTEIN**

"SORRY I'M LATE," says Linkin Park guitarist Brad Delson as he shuffles into a North Hollywood rehearsal space on an unseasonably cold Southern California morning. Delson's expansive Jew fro, unruly beard, rumpled suit jacket and perpetually amused and/or befuddled facial expression conspire to give him the appearance of an absent-minded college professor circa 1974. Today, his air of distraction is intensified by the fact that this will be the last day of rehearsal for the band's upcoming European tour. "I actually leave tomorrow," he says. "It's definitely crunch time."

The pressure is especially intense at the moment, he says, because this tour marks the first time in four years that Linkin Park have hit the road with a brace of new material from which to draw. And unlike their last two multi-Platinum-selling studio albums, 2000's *Hybrid Theory* and 2003's *Meteora*, the new Rick Rubin–produced *Minutes to Midnight* (Warner Bros.) is something of a departure from the band's massively successful rap-meets-metal-meets-electro-pop musical formula. Therefore, arranging the new material for the road—and rearranging the old songs to fit in with the new—has been almost as challenging as it was to create it.

"If you want to stay interesting and relevant to your listeners, you have to redefine yourself," Delson explains. "We felt like we had established a sound with *Hybrid Theory* that we developed with *Meteora*, and we didn't want to make a trilogy. We really wanted to let the past be what it is—and we think it's great—and start with something totally new. And that was hard; we spent a year and a half figuring out what that would be. We're really proud of the sound we'd created, but a lot of people have emulated it to the point of becoming cliché."

On the way to redefining themselves, Linkin Park wrote a whopping 150 songs, from which they selected the 12 that appear on *Minutes to Midnight*. For Delson, the change in direction meant "throwing out any preconceived ideas of what my guitar playing should be and starting over from scratch."

ON DISC

Check out the video of Brad Delson showing off his touring gear on this month's CD-ROM. Visit guitarworld.com to see an exclusive video interview with the guitarist.



And so, with the help of engineers Andrew Scheps and Ethan Mates, Delson experimented with vintage gear for the first time. Though he relied upon his red PRS Custom during recording—"That guitar *is* my sound," he says—he also utilized a variety of classic guitars during recording, including several Les Pauls, a Telecaster, a Jaguar and a Fifties Stratocaster. Out went the Dual Rectifiers and new-model Marshalls that he'd used on Linkin Park's previous records; in came a tasty array of rented Soldanos, Hiwatts, Vox AC30s and even an unusual vintage amp once designed for rock and roll pioneer Bo Diddley.

"Apparently, they made, like, 40 for him," Delson says. "They're so rare, Andrew said he'd only seen one before, and that was in a magazine. It has a tape delay built into the back of the amp, and it's the coolest clean-sounding amp I've ever used. Differences in clean tone can be so subtle, but you could really hear

some incredible tone on this amp."

His decision to use a variety of guitars and amps mirrored the band's desire to give every song on the new album its own sound. To that end, *Minutes to Midnight* was recorded at, by Delson's estimation, "11 or 12" studios, though most of the work was done at Rubin's Laurel Canyon mansion.

"With *Meteora* and *Hybrid Theory*, we set the gear up in the room, got a tone on guitar, drums and bass, and then played almost all the songs on that gear, with slight modifications," Delson explains. "With this record, every song grew out of different gear, rooms, studios and mics. No two songs had the same engineering setup, so each song has a totally different personality."

As a result, Delson says, the album has a "much looser" sound than the band's previous efforts. "I think it's got a lot more charm. It's all about not needing to fix all of the mistakes. We tracked a lot more stuff live as a band, and you'll hear the little *f*-ups in the room, and that's kind of cool. You feel like you're there and you're part of the process."

Though Delson's guitar stylings still favor subtle textural contributions over wailing solos, he makes his presence and versatility felt on several of *Minutes to Midnight*'s songs. On the punkish "Given Up," he bolsters lead singer Chester Bennington's anguished wail with roaring, almost-Ramones-like barre chords; he riffs like a junior James Hetfield on "No More Sorrow" and chimes like the Edge on "Bleed It Out" and "Shadow of the Day."

"I like a lot of classic bands," he says, "but we wanted to mix that with a real cutting-edge, electronic-sounding thing, even using some vintage-sounding drums and samplers—the mixture of it being something you've never heard. 'What I've Done' [*the album's first single*] is probably the best bridge from our past to our present. But even on that song, I'm using Strats through vintage gear. The specific blend of classic-sounding, organic elements with the synthetic sounds that we used is, I think, unique to who we are as a band."

Nowhere is this sonic blend more intriguing than on *Minutes to Midnight*'s closing track, "The Little Things That Give You Away." Running at six and a half minutes—quite an anomaly for a band whose songs tend to end well before the four-minute mark—"Little Things" starts with a lazy beat-box rhythm and a strummed acoustic guitar, then steadily builds toward a big rock climax. Halfway through, Delson kicks the song into gear with a sweetly melodic ascending solo that sounds almost like a remnant of psychedelic classic rock. It's an astonishing end to the record, a grand and surprisingly mature musical statement from a band that many have tried to dismiss as a mere pop act.

"We wanted this to be an album where you'd listen to it from beginning to end and have the kind of experience you get with great albums like *Dark Side of the Moon* or *The Joshua Tree*," Delson explains. "If you listen to it over and over again, you'll hear new things each time."

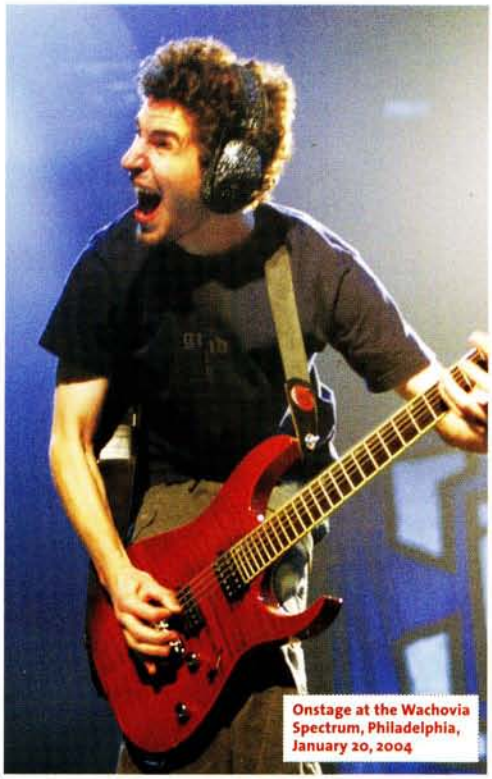
The trick now, of course, is to bring that same depth of sound to the band's live shows. Hauling around an army of priceless vintage amps to replicate *Minutes to Midnight*'s guitar tones onstage was obviously out of the question, but Delson has found a workable solution in Randall Amplifiers' swappable MTS modular preamp components, which allow him to emulate a number of his favorite amps from the sessions. And in place of the vintage Stratocaster he used on the record, Delson is taking along a Fender Legend Series Rory Gallagher Strat, "because the tone is really, really similar."

But while Delson steps out more than usual on *Minutes to Midnight*, don't expect any improvisatory solo segments from him in Linkin Park's live sets this summer. Ultimately, he says, he's just concerned with making the songs sound as close to the record as possible.

"A lot of the songs have, like, three or four guitar parts, so we do our best to emulate that live," he explains. "Usually, Mike will play more rhythm parts, and if there's a lead part, I'll play it. I don't care what I do onstage. I could play keyboard."

He ponders the notion for a second. "Well, I can't," he says, with a laugh. "But in *theory*, I could!"

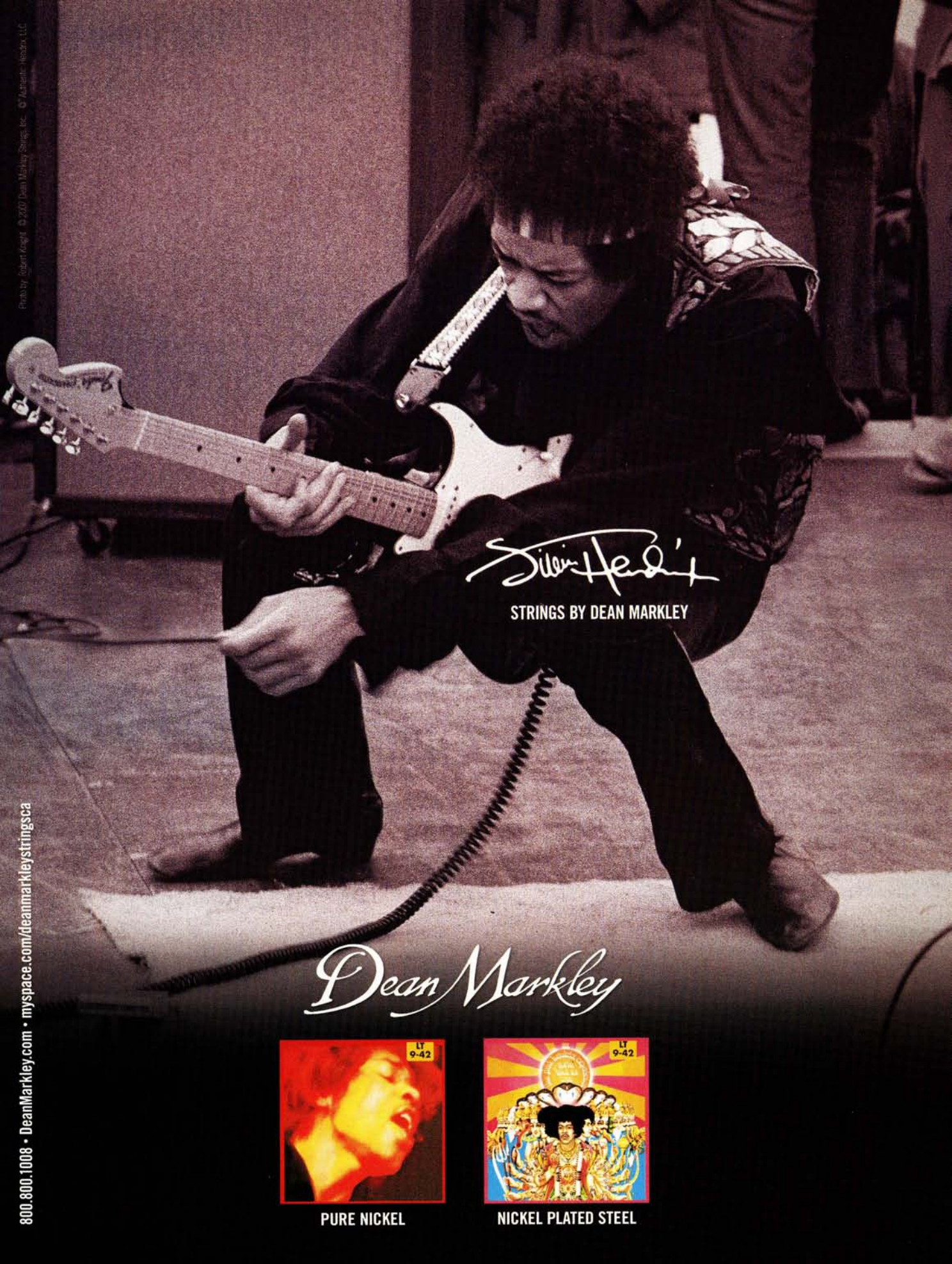
"EVERY SONG GREW OUT OF DIFFERENT GEAR, ROOMS, STUDIOS AND MICS. EACH SONG HAS A TOTALLY DIFFERENT PERSONALITY."



Onstage at the Wachovia Spectrum, Philadelphia, January 20, 2004



BRIAN HINELINE/RETNA LTD


Jimi Hendrix
STRINGS BY DEAN MARKLEY
Dean Markley
LT 9-42
LT 9-42
PURE NICKEL
NICKEL PLATED STEEL
800.800.1008 • DeanMarkley.com • myspace.com/deanmarkleystringsca



Rai

"AT MY AGE, I DON'T KNOW HOW MANY MORE OF THESE TOURS I HAVE LEFT IN ME. THIS COULD BE THE LAST ONE."

ROSS HALFIN/IDOLS



MAN

A NEWLY CLEAN AND SOBER OZZY OSBOURNE LETS HIS GENIUS SHINE ON BLACK RAIN, HIS DARK AND BRILLIANT TREATISE ON THE MADNESS OF WARFARE, GREED AND GLOBAL DESTRUCTION.

by JOE BOSSO

"AUN APRENDO," the late Spanish painter Goya scrawled on one of his last drawings. "I am still learning." To draw comparisons very far across the arts can be sometimes foolhardy. But Ozzy Osbourne, struggling to make tragedy speak poetically, has entered his equivalent of Goya's black period. His appropriately titled new album, *Black Rain* (Epic), is a dark and troubling meditation on subjects that range from the Iraq war to global warming. In tackling serious and difficult subject matter, Ozzy wants to shed light on human miseries, and he does so with savage and at times diabolical skill and brilliance.

"I'm really proud of this album," he says, "but I think in a way it's a new first step for me. I've been at this a long time, but I still have a long way to go with my songwriting. Hopefully, I can only get better, and I think I can do that by really speaking my mind."

In a conference room at his record company office, he eases himself onto a plush black leather sofa that immediately threatens to swallow his lean frame. "For instance, I'm thinking that I want to learn how to play the guitar. Now, mind you, I've been blessed to have worked with the greats—Randy Rhoads, Tony Iommi, Zakk Wylde—and I'd be out of my mind to think I could compete with them. But I think if I learned

some proper chords and could play a little, it could open up my songwriting. It could be a hobby, I guess, but I might get some songs out of it, some different types of things that could be good."

An assistant appears with a super-sized Styrofoam cup of coffee. Ozzy rises to accept it enthusiastically, but his movements are unsteady, his hands trembling; he works his body like that of an animatronic dinosaur. "It's amazing the bones work at all," he says, sitting back down. "After all I've been through, sometimes I think my shinbone is connected to my jawbone."

Despite his tremors, he looks good and rested. He's sober now and has been for three years. The drugs and drink that for years calmed his jittery nerves eventually worked against him, their effects turning his life into a daily nightmare. It now appears that caffeine is his sole restorative, curbing, to a large extent, his once-famous lapses of logic and speech. He drains the steaming cup of coffee like a man in a desert would a cold bottle of Gatorade. "Thank God for coffee," he says, smiling. "The minute they take that away from me, then I'm really fucked."

Ozzy's gearing up for this summer's Ozzfest, his 11th and the first to offer free admission to all. The "FreeFest," as it has been dubbed, stirred up controversy the minute it was announced. "I realize a lot of concert promoters have their underwear all in knots," Ozzy says casually, "but that's because they never wanna try anything new. The real truth is, I think they're just pissed off that we're the first ones to do it. Even at my age, hey, you can't be resistant to change."

Change was the order of the day in the recording of *Black Rain*, Osbourne's first album of new material in six years. Produced by Kevin Churko (a longtime right-hand man to Robert "Mutt" Lange), the record was tracked and mixed entirely at Osbourne's brand-new, state-of-the-art home studio, which includes a Pro Tools HD3 rig. "Working with Kevin was a real breakthrough for me," Ozzy says enthusiastically. "He's a fantastic producer, he gets the heaviest fucking sounds imaginable, and he's a monster with Pro Tools. We were able to take Zakk's riffs and assemble them however we wanted to, into complete songs. And I'll tell you, you can't beat having a studio in your own house. I could go down anytime and do anything I wanted. It was such a relief to get away from the insanity and madness that happens from making albums in recording studios."

Insanity and madness are recurring themes in all of Osbourne's work, but this time the singer is directing his rage toward external demons. Scorching tracks such as "Civilize the Universe" and "Thank God for the Almighty Dollar" are bitter denunciations against what the singer describes as "a society gone haywire. It just gets under my skin what's going on. I'm literally freaking out half the time. It's good that I can release my emotions in my songs." But nowhere is Osbourne's venom more lethal than on the corrosive title track, and the force with which Zakk Wylde—backed furiously by drummer Mike Bordin and bassist Blasko—unleashes a torrent of guitar hellfire, underscores Osbourne's diatribes perfectly.

"I WAS KNOCKED OUT WHEN KEITH RICHARDS SAID HE SNORTED HIS FATHER. I THOUGHT, WELL, SOMEBODY'S GOTTA DO SOMETHING INSANE WHILE I'M TAKING A BREAK!"

With *Black Rain*, Wylde marks his 20th year as Osbourne's guitarist, the longest stretch any musician has played with the singer. (Wylde also, of course, divides his time as the main man with his own band, Black Label Society.) "We had a fucking blast cutting this record," says Wylde. "Me and Mike [*Bordin*] went in and just tore the place up, jammin', writing songs, just being crazy-ass creative dudes. I think we gave Ozzy a huge batch of cool tunes to choose from." Interestingly, Wylde's account of the recording process—that he and Bordin wrote and tracked fully formed instrumentals—differs from Osbourne's. (See Wylde's interview, beginning on page 58.)

Whichever version is accurate is up for grabs, but one thing is certain: *Black Rain* is a grim and compelling work that rings true. "We live in dark times," Ozzy says. "Remember, I started out with Sabbath, and even though there was all that flower power bullshit going on, there was Vietnam and all kinds of dissent, too. Black Sabbath was the antidote to flower power."

Even so, Ozzy flatly rejects the notion that he's the doyen of doom. "I'm a realist. If things are bad, that's what I'm gonna be singing about. But I have a couple of love songs on the record, too. At the end of the day, I'm still a romantic guy. Flower power was a load of crap, but peace and love can still save us all."



ROSS HALFIN/IDOLS

GUITAR WORLD How's your health these days?

OZZY OSBOURNE I feel fine. Knock on wood. [*he raps his knuckles on the leather sofa*] It's a miracle, ain't it? You're talking to a guy who's been in more ambulances than taxi cabs. Incidentally, I'm clean and sober for three years now.

GW So I understand. Congratulations. How is that working for you?

OZZY It's all right. To tell you the truth, I had no choice in the matter; I just couldn't take it anymore. The drugs, the drinking—it wasn't working. Too many blackouts, too many years... There's so much I can't remember. The only thing I *could* remember was to take the drugs and

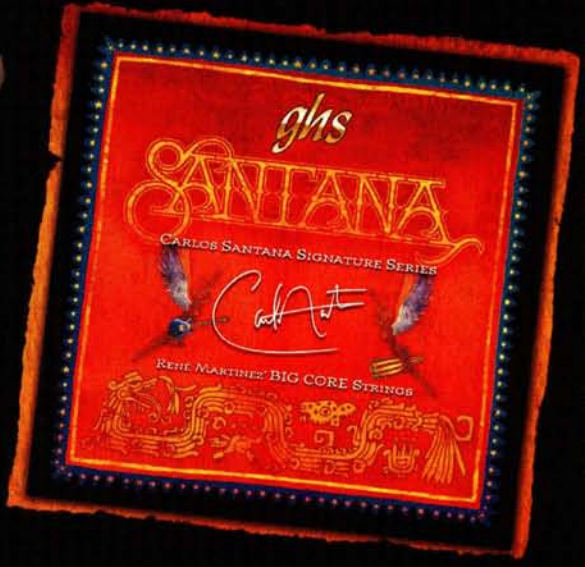
SANTANA

"Music from the soul pulls at your heart strings. My choice of strings is GHS Big Core"



Introducing the
Carlos Santana Signature
Series Big Core Strings

"Exceptional Tone,
Supernatural Sustain,
Totally Santana"
~ René Martinez



ghs strings

GHS Corporation 2813 Wilber Ave. Battle Creek, MI 49015 USA • 800/388-4447 www.ghsstrings.com

Deborah & Carlos Santana's
milagro Foundation
www.milagrofoundation.org

drink. How's that for you? I'll tell you, it's a weird feeling waking up and thinking you're dead. That's happened to me; that's where you gotta go, Well, it's time to stop, 'cause the next time I wake up and think I'm dead, I'll really *be* dead. And then it'll be too late to do anything about it—'cause I'll be dead! Changing your ways is much easier when you're alive.

GW That's a good point.

OZZY By the way, I was knocked out when Keith Richards came out and said he snorted his father. I thought, Well, somebody's gotta do something insane while I'm taking a break, you know? Thank God he was joking. I've already snorted a line of ants. I don't need to try to top that!

GW Probably not a good idea. So tell me about the decision to make this year's Ozzfest the "FreeFest."

OZZY Well, I've done everything else. Short of getting shot out of a cannon, what else can I do to make things interesting? Plus, I owe my audience something; I owe them *everything*. I fucking hate it when bands come onstage as if they're doing everyone a fucking favor just by showing up. That's bollocks. The audience might think they're there for *me*, but I'm there for *them*. Trust me, I have an incredible fucking lifestyle, and it's all 'cause of my fans. So I've gotta give them more, 'cause they deserve it.

GW Maybe next year you could up the ante and pay the audience to show up. Talk about a deal!

OZZY I think Sharon would have a thing or two to say about that. [*laughs*]

GW Was it Sharon's idea to make Ozzfest free?

OZZY She's the businesswoman; she's got all the ideas. She lines up the tours and I just go, "Okay, I'll be there."

GW How are you getting paid? Through the corporate sponsors?

OZZY I really don't know. I don't *care*. That's Sharon's gig. We're a great team. We have our fights and our shouting matches and what have you, but I don't think there's another woman in the world who would've stuck by me all these years. She's my guardian angel, she is.

GW I imagine she really needed you during her bout with colon cancer a few years ago.

OZZY [*sighs heavily*] That was the lowest moment of despair I can ever remember in my life. Now, you know, I've lost people...but the thought of losing Sharon...[*draws a deep breath*] I just can't imagine what I'd be like if that happened. But, thank God, she's all right now. I'll tell you, the moment I thought I could lose her, that gave me...you know...it was *hard*, man. Difficult stuff.

GW Let me go back to the subject of Ozzfest. Is it still fun for you?

OZZY It is, but I have to be honest: it's a hell of a lot of responsibility for me. I mean, it's called the Ozzfest, not the All-Metalfest. So if I get sick or if my voice gets blown out or whatever the fuck happens and I can't make a show, you know, the audience gets pretty fucking mad. At my age, I don't know how many more of these tours I have left in me. This could be the last one.



GW After this tour, you're planning to reunite with Black Sabbath for a new album.

OZZY I am? [*laughs*]

GW That's what I understand.

OZZY Then you know more than I do. You know, since the band got friendly again, that's all people ask me: "When are you putting out a new Black Sabbath album?" But my thing is this: Why put out a Black Sabbath record if it's shit? I could put out a Black Sabbath record tomorrow, but I don't want to unless it's insanely great. Otherwise, what's the fucking point?

GW Okay, so you're *not* going to make a Black Sabbath record.

OZZY I could. I just don't like the pressure of—

GW So, fuck the pressure. Why don't the four of you just get together in a room and say, Fuck it. We're going to make the biggest, baddest, sickest Black Sabbath record ever? The hunger is still there, right?

OZZY It is, but it has to be there for all four of us on the same page, at the same time. If we can get it together, fantastic; I'd do it tomorrow. But if we can't, I don't wanna fuck with our legacy. I'm too old to fuck around. I don't need the headaches of it not working out. [*pauses*] See, we're not the same young kids we were when we were starting out in Birmingham. We had nothing then. All we had was dreams and determination to do something that was our own, you know? I don't know if we can be those four blokes from Birmingham again.

GW But you *can't* be. Any group that achieves massive success—U2, Metallica, Green Day—has to come to grips with the changes that come with it. There's no way you can go back to being those "four blokes from Birmingham." For one thing, that was almost 40 years ago.

OZZY Fair enough. But those groups you mentioned still manage to chuck everything aside and say, Fuck it. This is the album we're making. And they pull it off!

GW So could you, if you wanted to badly enough.

OZZY Yeah, yeah. We'll have to see if that happens. There's no guarantees. [*brief pause*] You know, there's a couple of tracks on the new record that sound kind of like Sabbath, like "Not Going Away."

GW Now, a title like "Not Going Away" can be taken two ways: physically or professionally.

OZZY I ain't got no terminal disease, if that's what you mean. I don't plan on checkin' out anytime soon. Of course, I could walk outside and fall down a manhole. What have you got then? No more Ozzy.

GW In the annals of rock deaths, falling down a manhole would be a new one.

OZZY Anything's possible. But at least I'm not killing myself anymore. I don't smoke, I don't drink, I don't do drugs—I don't do anything! [*laughs*]

GW What's been the hardest substance for you to kick?

OZZY They're all a bitch to kick, but I'd have to say cigarettes. I used to cover my whole body with [*nicotine*] patches. I looked like a goddamn mummy. And I'd *still* smoke! Then my heart would

"YOU'RE TALKING TO A GUY WHO'S BEEN IN MORE AMBULANCES THAN TAXI CABS."

LILLIAN BONOMO/RETNA


HOT TOPIC
EVERYTHING ABOUT THE MUSIC
HOTTOPIC.COM
PRESENTS
SOUNDS OF THE UNDERGROUND
IN ASSOCIATION WITH:
Ibanez
METAL BLADE RECORDS
MUSIC CHOICE
TAMA
JULY - AUGUST 2007
U.S. / CANADIAN TOUR
GWAR
SHADOWS FALL
chimaira
EVERY TIME I DIE
NECRO
BROADWAY
darkest hour
AMON AMARTH
THE ACACIA STRAIN
THE DEVIL WEARS PRADA
heavyheavy lowlow
THE NUMBER TWELVE LOOKS LIKE YOU
GOATWHORE
THIS IS HELL
2 Cents
CHECK WEBSITE FOR SPECIAL GUEST INFO ON SELECT DATES
LIVE NATION
FERRET MUSIC
PROSTHETIC RECORDS
trustkill
THE SYNDICATE
REVOLVER
The world's loudest rock magazine!
ROCKSTAR GAMES PRESENTS
manhunt 2
IN STORES
SUMMER 2007
AOL Radio.com
purevolume.com
LAMBGOAT
CHAOS
WWW.SOUNDSOFTHEUNDERGROUNDTOUR.COM - WWW.PUREVOLUME.COM/SOTU07TOUR

start beating like crazy and I'd break out in sweats. But one day I just said, "Enough of this shit." And I quit, just like that.

GW Does your voice feel stronger since quitting?

OZZY Not really. [*laughs*] But I'm sticking with the program anyway.

GW Musically, the new album has the same mean, crunchy guitar sound we've come to expect from an Ozzy record. Did you and Zakk sit down and write the tunes together?

OZZY I'll tell you how we did this record: Zakk would come in, lay down some riffs, and then Kevin would go, "That's a main riff, that's a verse, that's a chorus," and so on. Then he would assemble everything with Pro Tools. So it was a different way of writing than what we used to do.

GW That sounds a bit inorganic.

OZZY Well, I don't think you should say "organic" around Zakk. [*laughs*] It's just...I think that's how you make records nowadays. I'm so unhappy with some of my records. A couple of records I wish I could take back are *Down to Earth* and *The Ultimate Sin*. I don't like those ones at all. These producers—some of them just want to turn me into what *they* want me to be. And it's like, Hey mate, it says "Ozzy Osbourne" on the cover. When it says your name on the record, that'll be a different story. Some of the producers I've worked with made me so miserable. But I will say I had a marvelous time with Kevin.

GW Describe your relationship with Zakk these days.

OZZY I'll tell you a story. Remember when I had that accident with the ATV [*all- terrain vehicle*] some years back? I was in pretty bad fucking shape. Broke eight ribs, my collarbone, a neck vertebra...it might have been lights out, mate. So, I'm lying there in bed, in a coma or something—I don't know, I was fucking out of it. And then one night I woke up and I thought I was hallucinating. I looked through the curtains, and I thought I saw Zakk sitting there. And that's what it was! He was sitting there all by himself. What I didn't know was he'd been there for five days. He didn't move; he just sat there, waiting for me to come around. You wanna know how I'd describe Zakk? A friend. A *true* friend.

GW What's it like working with him as a guitarist now as opposed to when you first hired him?

OZZY Well, he's his own man now. He does what he wants, and that's okay with me. He's earned the right to do that. I wasn't crazy about some of the southern rock stuff he wanted to do at first, but you gotta let him do his thing. He's a motherfucker on the guitar, you know, one of the finest we've got in the whole world. He was so green when I picked him, but he was hungry. And he's *still* hungry!

GW Have you ever arm-wrestled him?

OZZY No. [*laughs*] I might be crazy, but I'm not fucking stupid!

GW You play a pretty mean harmonica on the song "Black Rain."

OZZY Thank you. The minute I heard John Lennon play harmonica on "Love Me Do," that was good enough for me. "Please Please Me"? Amazing stuff. The harmonica's great for people like me who can't really play anything.

GW The song's about the Iraq war, right?

OZZY My God, man, my mind is so fucked up about this war. Our reasons for getting involved in this bloody thing—it's totally insane. Military intelligence! *I've* got more intelligence than these bloody politicians! I get so mad about this stuff. What's going on in the world frightens the fuck out of me. You've got the war, people are starving, global warming...these things are on my mind. It's a dark world right now. So yeah, I'm singing about this stuff.

GW It sounds as if you're addressing these issues on "Civilize the Universe" too.

OZZY I can't turn it off, you know what I mean? It's such a goddamn game of chess the politicians are playing with this war. I can't stand it. So, yeah, I've gotta speak out about this stuff. Somebody has to. [*an abrupt thought*] Do you know that I heard they're playing "War Pigs" a lot over in Iraq? That just blows my mind. I don't know if they're playing it for the right reasons. I sure hope they are.

GW The song "The Almighty Dollar" is—

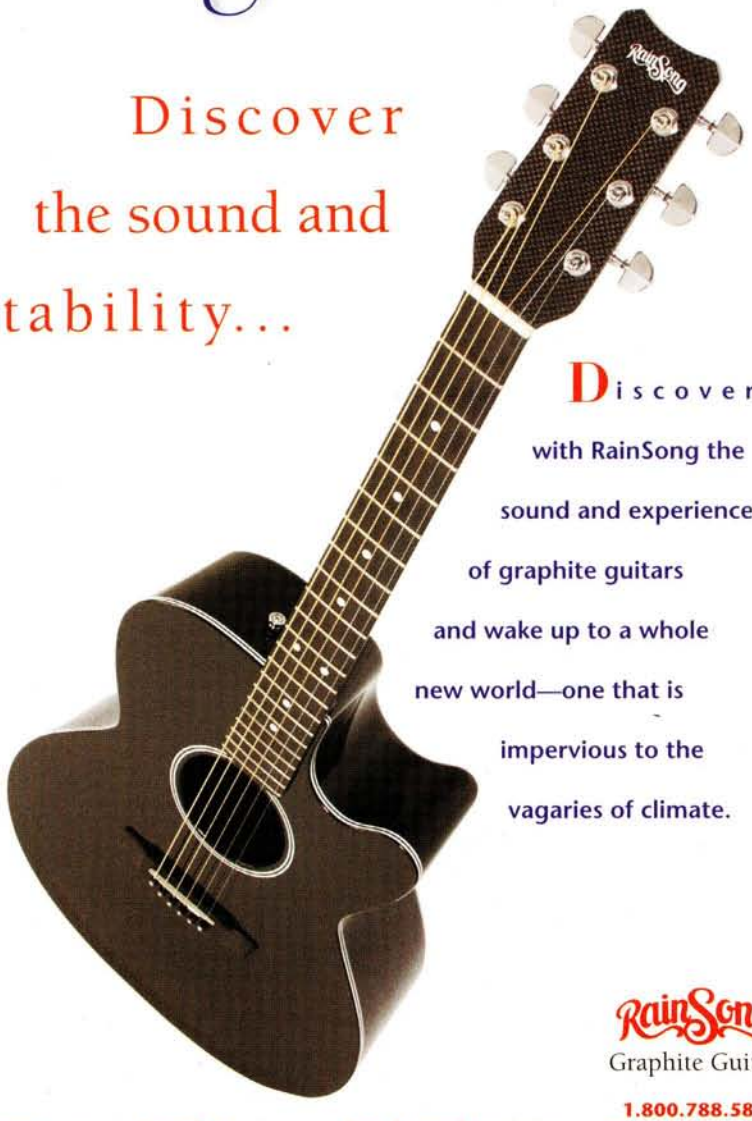
OZZY I'll tell you about that song. You know, in England we're gonna have the fucking Olympics in 2012, or whenever. The thing's gonna cost nine billion pounds! That's a lot of money to watch some guy run around a fucking track. I could go to some gym and see that for free.

GW You have a line in the song about "the ice coming down." Are you talking about global warming there, too?

OZZY Sure. It's about everything. The almighty dollar...pound...Euro... It rules all. And destroys all.

Enlightenment

Discover the sound and stability...



Discover with RainSong the sound and experience of graphite guitars and wake up to a whole new world—one that is impervious to the vagaries of climate.

RainSong Graphite Guitars

1.800.788.5828
www.rainsong.com

Unique sound; Carefree playing; Road tough stability



CUSTOM ORANGE QUILT-TOP
HP™ SPECIAL CT USA

EVERY PEAVEY CUSTOM SHOP INSTRUMENT IS CRAFTED BY SEASONED LUTHIERS IN MISSISSIPPI, THE BIRTHPLACE OF AMERICAN MUSIC.

ONE PLAYER AT A TIME.

DESIGN YOUR DREAM GUITAR TODAY AT WWW.PEAVEYCUSTOMSHOP.COM

WWW.PEAVEY.COM
CALL TOLL FREE 866-443-2333


Black

REIGN

ZAKK WYLDE TALKS ABOUT HIS 20 YEARS OF SERVICE TO OZZY OSBOURNE, THE ORIGINAL PRINCE OF DARKNESS.



by JOE BOSSO



BOTH PAGES: ROSS HALFIN/IDOLS

"IT'S THE DOWNFALL OF civilization!" Zakk Wylde says with a laugh, calling from his home just outside Los Angeles. "I just got voted Sexiest Rock Dude in *Revolver* magazine. I told my wife, Barbaranne, 'This is one bad mama-jama you're rollin' with, baby!' I gotta go check out my boys at the gay brothel and see how they like my ass now!"

Elated over his prestigious honor, Wylde needed a few minutes to calm down. After letting out a few more whoops and giggles, he was finally ready to talk about recording the new Ozzy Osbourne album, *Black Rain*.

ZAKK WYLDE The machine is cranking up for the tour, so I gotta get these guys into rehearsal and get this set list together. Ozzy'll say he's tired after, like, three songs, and we gotta work these new songs into the set. What a pain in the balls that's gonna be. I was looking at the Ozzy catalog; he's got, like, 99 songs. We could have a five-hour set, with an intermission, the whole bit, just like Springsteen. Ozzy would shit his pants if I suggested that. He'd be like, "Now I *know* you guys are trying to kill me, you fucking cocksuckers!" [*laughs*]

GUITAR WORLD Now, Ozzy told me that the record was the product of Pro Tools—that you came in and laid down some riffs and the songs were assembled digitally.

WYLDE No way, bro. We did this record the same way I do the Black Label records. In this case, me and Mike went into a jam room at Ozzy's house, I'd crank up the Marshalls, and we'd blast it out, man. We'd get songs together—the riffs, the verses, pre-choruses, choruses, the parts where I gotta jam on a solo, the whole deal. We laid it all down, and then I told Ozzy, "Okay, that's where you sing, boss. Sing whatever the fuck you want."

"I'M BEYOND SUCKING! THERE'S NOT EVEN A WORD TO DESCRIBE HOW SHITTY I AM."

I don't know any other way to make a record. I'm like the Soup Nazi from *Seinfeld:* These are my ingredients, here's your soup, there you go. You don't like it, then fuck off! [*laughs*] I hate when these yahoos who have nothing to do with anything come into the studio and start offering suggestions about how songs should go. You wanna tell me how a song should go? I got an idea: get the fuck outta here! [*laughs*]

GW Was Ozzy around while you and Mike were working on songs?

WYLDE He pops his head in, but he's always like [*imitates a whining Ozzy*], "Ahhh, Zakk! You're killing me with the noise in here!" And I'm like, "Oz, you think it's loud in here? Just wait till we hit that stage. It's gonna be like a nuclear bomb hit you in the balls!" [*laughs*] Joe, seriously, we're so loud on that stage—if you so much as breathed into Ozzy's microphone, it would fucking decapitate you. *That's* how loud it is up there!"

GW So, let me get this straight: As far as pre-production went—

WYLDE There was no pre-production. Me and Mike went in and laid shit down. Yeah, we recorded it to Pro Tools, but we still jammed our asses off and made complete songs. It wasn't like a Chinese menu, where you take this riff, put it on that part, take that riff, put it on that. Fuck no. We made the tunes, man. Not only that, but I laid down bass parts so [*bassist*] Blasko could have something to follow when it came time for him to do his thing.

The only time Pro Tools really came into the picture was when we had to move a part from one place to another. But that was it, man. Bottom line is this: Making records should be real easy. It's not like you're going to the dentist to get five root canals and then you wind up with a fucking colostomy bag jammed up your ass. You know what I mean? That's fucked-up shit. Making records is the opposite of that.

GW Was it strange working with a sober Ozzy?

WYLDE Not really. Usually he's stone-cold sober when he does his vocals. He has his cup of tea, he sings till he can't sing anymore, then he goes out and gets fucking blitzkrieged. That's how it goes on every record. But man, you wanna talk about fucked up? I remember on *No More Tears*, he'd be fucking blasted out of his fucking mind all the time. He'd get all fucked up when no one was around, when he was doing vocals in the studio. He's do some drinking, some cocaine, smoke some weed, and then he'd blown his voice out!

GW That would do it. Did he ever go onstage fucked up?

WYLDE No. At least, not with me.



ROSS HALFIN/IDOLS

GT PROFILE

Zakk Wylde: Don't get between him and his tone

WHAT HE'S DONE: At age 20, he grabbed one of the most coveted positions in rock, landing as Ozzy Osbourne's guitar player. In addition to his many albums and tours with Ozzy, Zakk is equally well known for his brutal playing as the frontman for his own band, Black Label Society.

WHAT HE'S DOING: BLS released their lastest album "Shot To Hell" in 2006, and have been touring non-stop in support ever since.

WHAT HE USES: Zakk insists on GT tubes in his Marshall JCM800 signature amps, and he's bought them from the beginning. He says that his **GT6550R** Power Tubes and **GTECC83S**, **GT12AX7C** and **GT12AX7M** Preamp Tubes are critical to his much admired tone both in studio and on tour.

WHAT HE SAYS: *"Why would anyone use anything but Groove Tubes? Gimme a Les Paul and a Marshall packed with GT's, and that's it. That's the sound you need. End of story."*



Shot to Hell
(Roadrunner Records)
www.zakkwylde.com

GROOVE TUBES

More info on Zakk Wylde and GT's other Friends & Relations at **www.groovetubes.com**

© 2007 Groove Tubes LLC. All Rights Reserved. GT-GW2007107-JKL

Photography: Neil Zlozower

madison

DECIDE



madison

Madison

Madison

Santiago Dobles... "Aghora"
Fluid leads, defined clean and gain channels

Ron Corrillo... "The Mandrake"
Road worthy, amazing tight sound, killer distorion.





www.madisonamps.com

After the show? Forget about it. The *No Rest for the Wicked* tour? We'd go to a pub, he'd drink his fucking head off, puke all over the table, and we'd have to carry him out of the place.

GW Good times.

WYLDE Oh, yeah. The next day, he'd wake up all bright-eyed and bushy-tailed. He wouldn't remember a thing from the night before! I'll tell you, he's got the constitution of an ox.

The only time his drinking was a problem while making a record was when we were cutting the track "Miracle Man" [*from* No Rest for the Wicked]. He'd listen to it all fucked up and go, "That's fucking shit! That's the worst thing I ever heard in my life." The next day he'd come in sober and go, "My God, that's amazing. I love that track." This went on for a few days. Finally, I said, "Yo, boss, you've been hearing the same fucking song every day. You hate it, you love it. Decide already!" [*laughs*]

GW Is he more focused now that he's sober?

WYLDE Yeah, I guess. In his way. [*laughs*] Ozzy's Ozzy. Right out of the gate, he's different from everybody else.

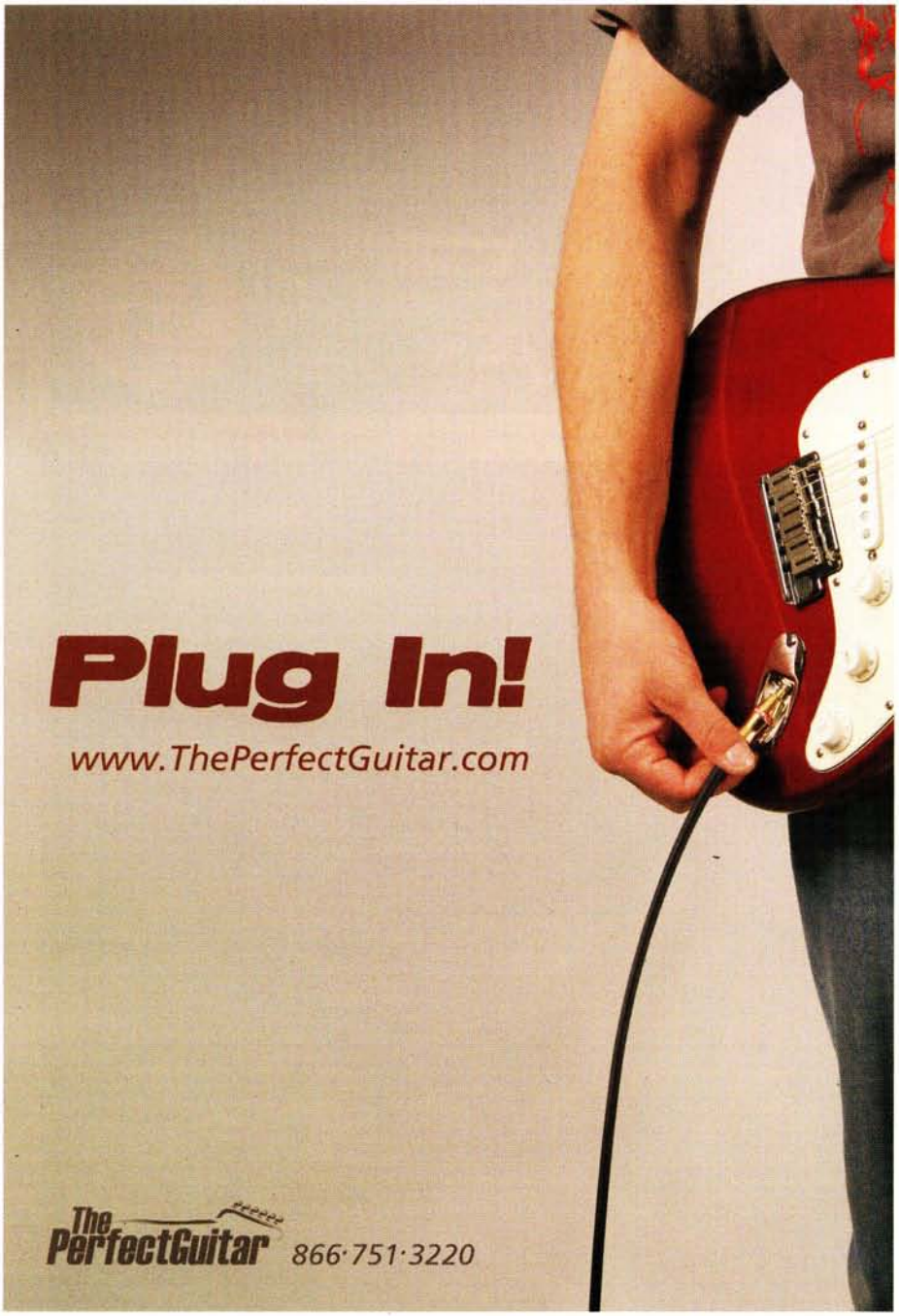
GW Have you noticed a change in your guitar playing on this album?

WYLDE Nah, it's the same old shit. But I did use one of those MXR Eddie Van Halen Phase 90s on a couple of solos. I was just being a goofball, doing some tapping stuff for shits and giggles.

GW What solos are we talking about?

WYLDE I did some tapping on "Never Gonna Stop." The song had a real old-school Eighties feel, so I thought I should go old-school for the solo.





"I GOTTA GO CHECK OUT MY BOYS AT THE GAY BROTHEL AND SEE HOW THEY LIKE MY ASS NOW!"

GW How many passes did you need to nail it?

WYLDE Just one. If it ain't happening in one or two passes, it ain't happening, bro. Here's my secret recipe for soloing: you go in, you have a couple of beers, you roll tape, you whack your solo out, and *boom!*—you're done. If you need much more than that, I can't help you.

GW Did you have a main guitar you used for this album?

WYLDE Most of the time I used the Rebel: the Les Paul with all the bottle caps on it.

GW The guitar sound on the song "Not Going Away" is pretty low. What's the tuning on that?

WYLDE Everything on the record is tuned down a whole step. On that song I turned the low E down to a B. I think they varispeeded it with Pro Tools and made it even lower. Same thing with the song "Countdown's Begun." It's got the super-low tuning.

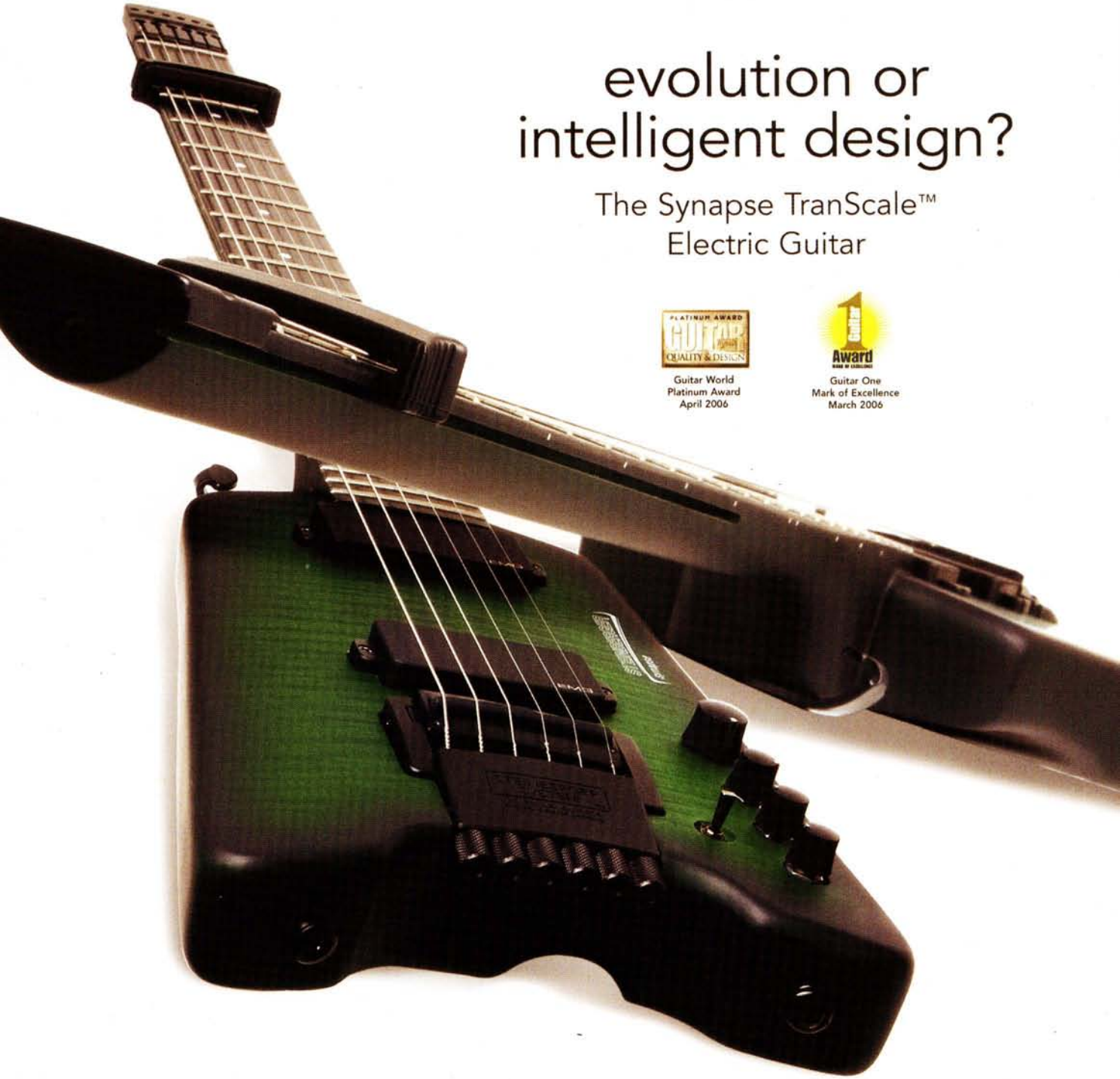
GW Your solos in the songs "Black Rain" and "Thank God for the Almighty Dollar" are vaguely Middle Eastern sounding.

WYLDE Totally. I think I was listening to a bunch of Zeppelin that week. That must've been where my head was at—although usually it's up my ass! [*laughs*]

GW The solo in "Silver" ranks as one of your most whacked-out, monster shred moments. You can't tell me that was a one-take deal.

WYLDE I might have taken a couple passes on that one. [*laughs*] It's just a matter of going for it, man. Whenever I approach a solo, I think

BILLY TOMPKINS/RETNA



evolution or intelligent design?

The Synapse TranScale™ Electric Guitar

Guitar World
Platinum Award
April 2006

Guitar One
Mark of Excellence
March 2006

Since the introduction of the first Steinberger instruments in 1980, the Steinberger name has become synonymous with innovation, ergonomics and performance. The new Synapse line not only continues this tradition of design excellence but advances it to a new level with features such as:

- Long-scale 28-5/8th inch neck for extended range down to Eb and D at normal guitar tension. Add low A string to drop the pitch a full fourth for classic baritone tuning.
- Patented sliding capo enables you to shift tuning instantly, up to C or *down* to D from the standard guitar E.
- Powerful magnetic and crystal pickups with on-board mixer bringing tone creation to a new level.
- Patented CybroSonic™ wood and graphite hybrid design for incredible stability with luxurious tone and sustain across the entire fingerboard.
- Patented Combo headpiece allows the use of both DoubleBall™ and singleball strings.
- Extreme comfort with strap extension and flip-out leg rest for perfect balance.

So you decide. Is it evolution or intelligent design? We would have to say BOTH.
For more information, visit us at **www.Steinberger.com**

STEINBERGER

STATE OF THE INSTRUMENT.

A part of the Gibson family of brands.

to myself, Are we going Al Di Meola or David Gilmour? Is it gonna be melodic or am I gonna put ballistic berserker vinaigrette all over the fucking thing. Once I figure that out, I'm good to go. But yeah, that solo is pretty gonzo, man.

GW What do you think of Ozzy's lyrics on this album? Many of them are overtly political.

WYLDE Ozzy's always been up on world events. He watches the fucking news and reads the papers. You know, everybody thinks he's this bumbling fucking moron, but let me tell you, he's a lot smarter than most people. He's street smart.

GW Do any of his lyrics ever rub you the wrong way? Do you two ever clash on your views of the Iraq war?

WYLDE Nah, we're cool, bro. I never get into lyrics with Ozzy; that's his game. When I'm doing my own band, sure, I write the lyrics for those songs and I can say whatever the fuck I want. But with Ozzy, I just worry about playing my fucking balls off.

GW What do you feel you've learned as a guitarist in the years you've been with Ozzy?

WYLDE Learned? Put it this way: I sucked when I joined Ozzy's band. Now I'm *beyond* sucking! [*laughs*] There's not even a word to describe how shitty I am. I'll look in *Webster's Dictionary* and try to find something that describes my patheticness.

GW But you are *Revolver*'s Sexiest Rock Dude.

WYLDE That's right, brother. Nobody can take that from me! [*laughs*]

GW How would you say Ozzy has changed over the years you've been with him?

WYLDE He's the same fucking guy he's always been, you know? His heart's bigger than his body. He'd give you the shirt off his back. I worship the ground he walks on, and that's no joke. The only thing that's changed is he had to chill on the drinking and the drugs. I mean, when he gets fucked up, it isn't like you and me going on a two-day bender. You and I could go out and hit some Irish pubs in New York City, but after we have a good time we'll come back to reality. With Ozzy, there's no back to reality when he's fucked up. I can have a couple of beers with dinner, but I can cut it off at that and drive myself home. Ozzy'll have a couple of beers and then he's off doing drugs and you won't see him for three days. [*laughs*]

I remember this one time on tour, we ended up at this crazy-ass bar where some cover band was playing. I had a decent buzz on, but Ozzy was shit-faced out of his brain. So he dragged me onstage with him, slapped a guitar on me, and we started doing "Crazy Train" with this cover band. The band is going nuts 'cause they're playing with Ozzy Osbourne. It's the biggest thing that's ever happened to them.

Anyway, after that, we ended up at somebody's shitty fucking house. I'm drinking Crown Royal, but Ozzy, he's totally out of control; he's doing cocaine and smoking weed with these motherfuckers. This goes on all night long. Before I know it, the sun is coming up, and I look at Ozzy and I go, "Hey, boss, you know we got a show to do today?" And he's like, "Oh, come on, Zakk. Let's hang out some more." And I'm like, "Hey, fun time's over, bro. We got a show to do. Now get your ass out of this house and let's go!"

GW You call him "boss," but it sounds like you have to crack the whip sometimes.

WYLDE Crack the whip on Ozzy? No, that'll never happen. That was just a crazy night and it got to the point where we had to fucking roll. It's like, "Oz, do I have to carry you out of this fucking place? 'Cause I don't want Sharon rippin' us both new assholes 'cause you're doing drugs with these fucking yahoos."

GW And that's who really cracks the whip: Sharon.

WYLDE Absolutely, bro. And my wife, Barbaranne. Don't even get me started on her. She's my dear, darling angel, but when I get in the doghouse with her, that's some major-ass trouble! [*laughs*]

ZAKKOLOGY

GUITARS Gibson Zakk Wylde Signature Bullseye Les Pauls, Les Paul "Rebel" guitar with bottle caps, two Gibson 1275 double-necks

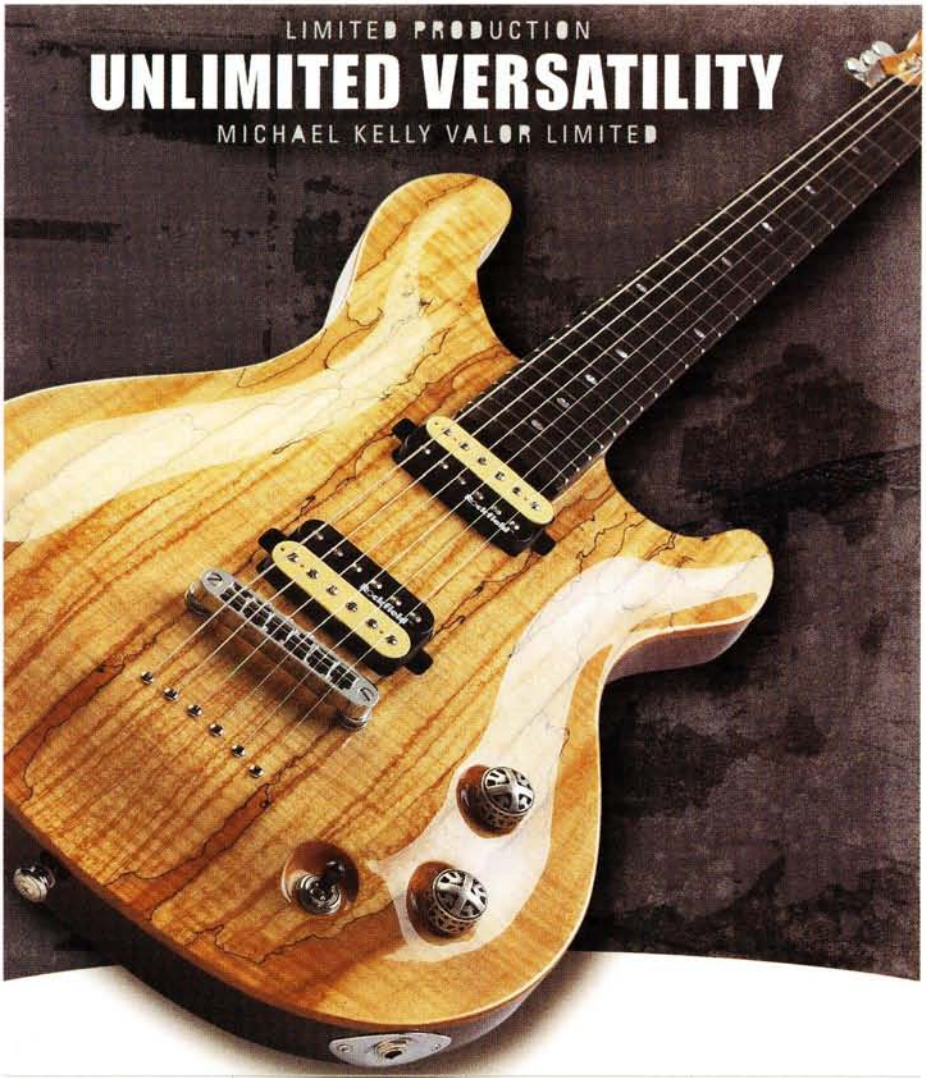
AMPS Marshall JCM800 2203S, Marshall Zakk Wylde Signature JCM800 stocked with Groove Tubes GT6550R power tubes and GTECC83S, GT12AX7C and GT12AX7M preamp tubes

CABINETS Marshall 1960AZ (angled) and 1960BZ (straight) Zakk Wylde Signature cabs loaded with Zakk Wylde Signature Electro-Voice EVM-12L 200-watt speakers

EFFECTS Dunlop Jimi Hendrix wah, Dunlop Rotovibe, Boss SD1 Super Overdrive, Boss CE-2 Chorus, MXR EVH Eddie Van Halen Phase 90

STRINGS Dunlop Zakk Wylde Signature strings (.010–.060 and .011–.070)

GUITAR STRAP "Home Depot, man. Just get the biggest hunk of chain you can find."



Rockfield PICKUPS | GROVER MUSICAL PRODUCTS | D'Addario | TonePros

SPALTED MAPLE TOP | COIL TAPPED PICKUPS | EBONY FRETBOARD | DISTRESSED CONTROL KNOBS

The Michael Kelly Valor Limited is not short on versatility, features, playability or tone. What is limited is its production which will end in 2007. There's never been a better time to discover Michael Kelly Guitars.

Find one today at your nearest dealer.

www.michaelkellyguitars.com

Michael Kelly Guitar Co.

Built On Sound

WE UNDERSTAND YOU ONLY WANT THE BEST

LET IT BLEED

Ruby Top
- 30-watt Class-A all-tube with 2 channels (Clean/Lead)
- integrated Accutronics spring reverb
- parallel FX loop
- 4 or 8 Ohm output impedance (switchable)

412 Dragon Cabinet
- 4 x 12" Celestion Vintage 30 speakers
- Capacity: 1 x 240 Watt / 8 Ohm (Mono) or 2 x 120 Watt / 2 x 16 Ohm (Stereo)
- Cabinet made from 17mm plywood
- also available in straight version
- weight: 88 lb (angled) i.e. 90 lb (straight)


Carl Verheyen


Luke Bhatia


Jean-Paul Bourelly


Aaron McLain

Panthera Classic Custom
- Mahogany Hollow Body • AAA Flamed Maple Top with f-hole
- Bolt-in Flamed Maple Neck • fingerboard made from Tigerstripe Ebony with traditional Custom Inlays • scale length: 25.5" (648 mm)
- Stain High Polish Finish with wooden binding (shown colors: Nirvana Black, Antique Tobacco) • Seymour Duncan pickups
- Framus Locking Mechanics • Tune-o-matic Bridge with Stop-Tailpiece or Rollerbridge with original Bigsby B500 Vibrato • weight: ca. 6.8 lb

Left handed versions generally no additional charge!
Handcrafted in Germany.

Dana B. Goods DBGLit@danabgoods.com / phone: (805) 644-6621 / www.framus.com / www.framus.de / www.framus-vintage.de

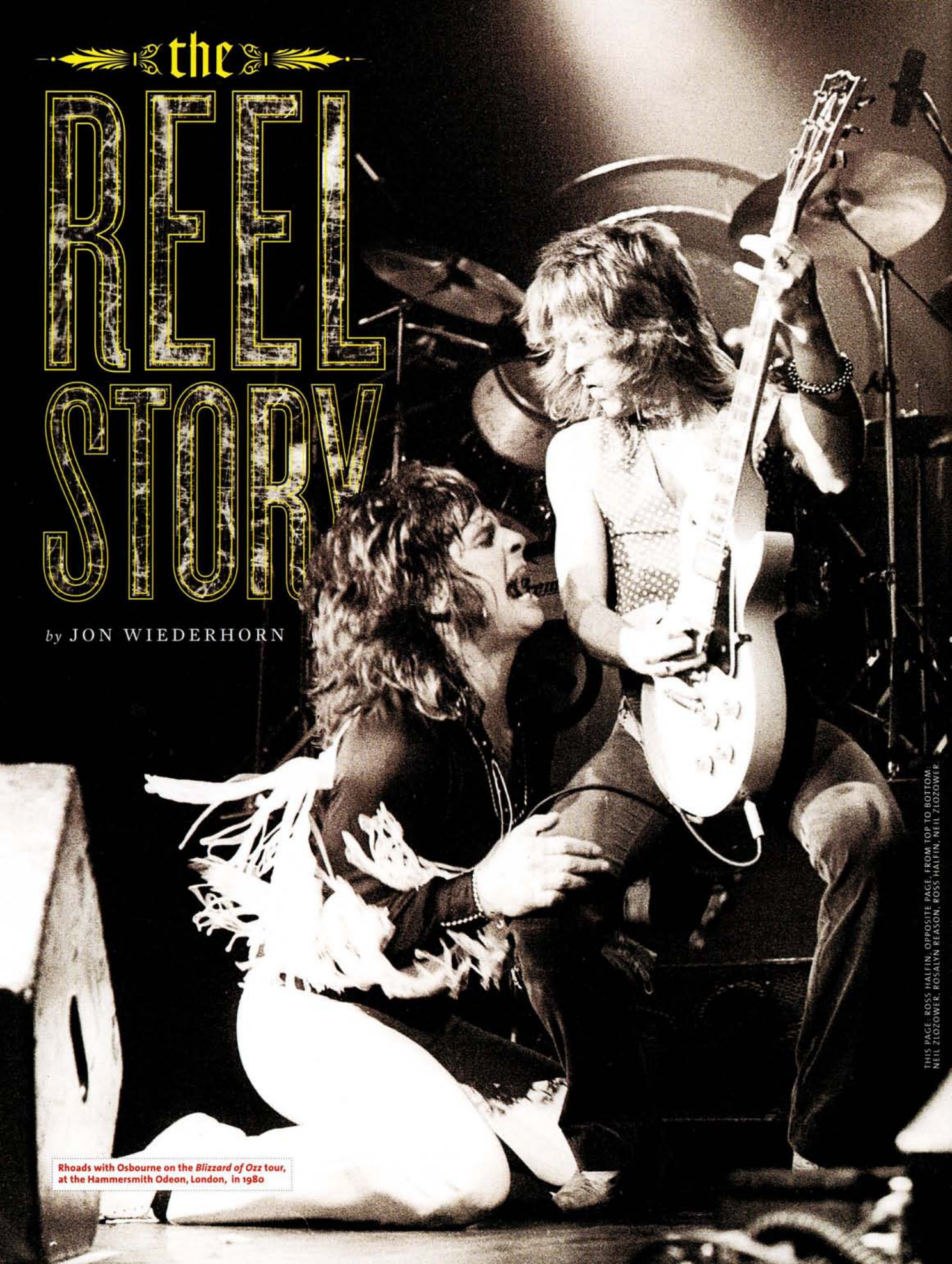
Headquarters: Warwick GmbH&Co.Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany • E-Mail: info@warwick.de
Branches: Dübendorf / Switzerland • info@warwick.ch • Praha / Czech & Slovakia Republic • info@warwick.cz • Warsaw / Poland • info@warwick.pl • Manchester / Great Britain • info@warwickbass.co.uk • Shanghai / P.R.China • info@warwick.cz

Visit us on the World Wide Web: http://www.framus.de • http://www.framus-vintage.de

Framus®

the REEL STORY

by JON WIEDERHORN

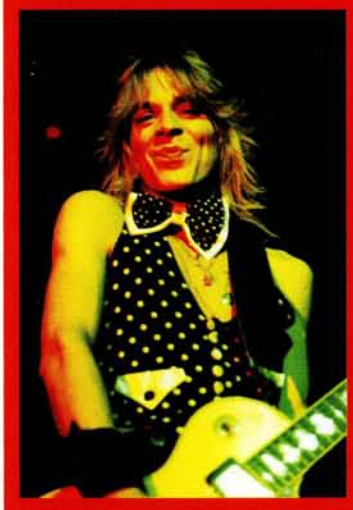


Rhoads with Osbourne on the *Blizzard of Ozz* tour, at the Hammersmith Odeon, London, in 1980

THIS PAGE, ROSS HALFIN. OPPOSITE PAGE, FROM TOP TO BOTTOM: NEIL ZLOZOWER. ROSALYN REASON. ROSS HALFIN. NEIL ZLOZOWER.











TWENTY-FIVE YEARS AFTER HIS DEATH, RANDY RHOADS' FAMILY AND FRIENDS GATHER FOR A DOCUMENTARY TO SHED LIGHT ON THE GUITAR LEGEND'S PRIVATE LIFE AND HIS ENDURING INFLUENCE ON MUSIC.

ON MARCH 19, 2007, the 25th anniversary of the death of guitar hero Randy Rhoads, his 87-year-old mother, Delores, sister Kathy and brother Kelle were riding to a memorial at San Bernardino's Mountain View Cemetery in the back of a minivan driven by filmmaker Peter M. Margolis. The entire family was miked and on camera, filmed by a cameraman riding shotgun and by two others traveling alongside in adjacent vehicles. Delores and her children were calm and conversational throughout the trip. Then the car turned the corner to the cemetery, and they saw the hundreds of people lined up, awaiting their arrival.

"Mrs. Rhoads was so thrilled, and to capture her on film seeing how many people came out to pay tribute to her son was priceless," Margolis recalls. "These people revere her. She is mother Theresa to them because they hold Randy in such high regard. Here's a guy who has been dead for 25 years, and people still show up by the hundreds to pay tribute every March 19 and December 6, his birthday. And every year, the crowd just gets larger."

Margolis is no stranger to spectacle: a member of the TV industry since 1986, he's worked on the reality show *Rock Star: Supernova* and the *Fuse Fangoria Chainsaw Awards*. With his yet-untitled Rhoads documentary, Margolis intends to chronicle how the onetime Quiet Riot guitarist rapidly achieved rock immortality in the few years before his tragic death in 1982, while on tour with Ozzy Osbourne. At the same time, Margolis hopes to breathe new life into Rhoads' legacy through interviews with Randy's family, friends, ex-bandmates, students and fans, and with a plethora of previously undisclosed materials, including home movies, private photos and letters and, possibly, rare music from the Quiet Riot vaults.

"It's not only a story about him being a great guitar player," the director explains. "It's a story about a great human being and a guy who, in 25 years, did what most people can't do in 100 lifetimes. Certain people rise to amazing levels, and he was one of them. I want to capture what it was in his makeup that created this icon—this incredible person. Because he definitely had something I don't have and most people don't have."

The 2007 memorial at Mountain View Cemetery marked the documentary's first day



of shooting. Margolis expects to conduct interviews through the end of the year, and if he can stay on schedule, the film could be released in late 2008. However, he adds the timetable is loose by necessity. "The movie is going to be very interview driven, so we're at the mercy of when our interview subjects are available."

Ironically, considering his enthusiasm for Rhoads, Margolis had another subject in mind when he began pitching ideas for his full-length movie debut. At the time, he was hoping to create a film about the animosity between members of the Ramones, the New York City punk progenitors whose music had introduced Margolis to the rock counterculture. Joey Ramone's brother Mickey Leigh was slated to be a primary source for the film, but when he backed out, the project sank. Frustrated, Margolis mulled over other key inspirations from his youth and came up with another defining moment: hearing Quiet Riot for the first time.

"I was a young, preppy kid going to UCLA when I heard Quiet Riot's 'Slick Black Cadillac' on the radio in 1979," he recalls. "I thought, Wow, this is really cool and different. So I went to see them play live, and walking into that club and seeing Randy play for the first time was a life-changing experience. Up to then, I had studied jazz and classical guitar; I didn't know from rock. But from that moment, I knew exactly what I wanted to do: I wanted to play guitar just like Randy, and it changed the course of my life for the next nine years."



Quiet Riot guitarist Carlos Cavazo (left) and director Peter Margolis

> **THERE ARE SO MANY DIFFERENT VERSIONS OF RANDY'S LIFE, DEPENDING ON WHOM YOU ASK. I WANT TO LEARN EVERYTHING I CAN, TO FIND OUT THE TRUTH ABOUT HIM."**
> **—PETER MARGOLIS**

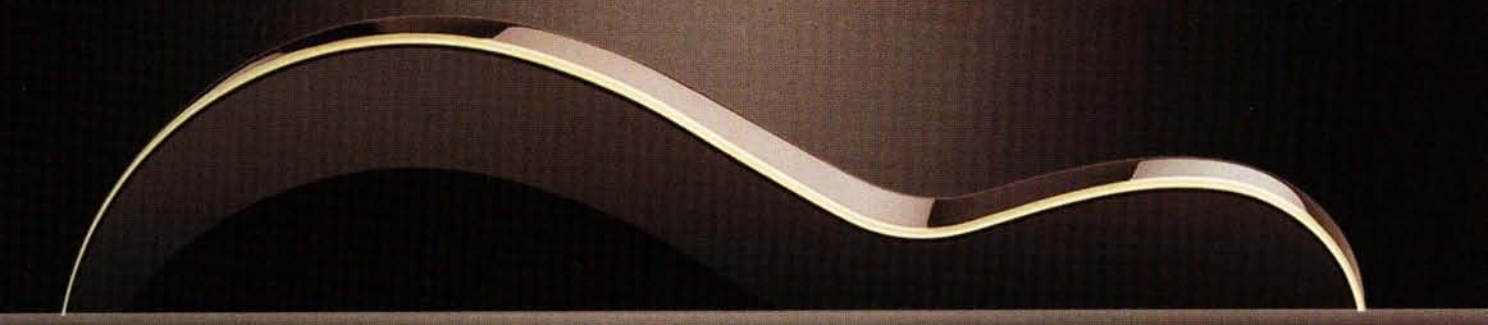
Undoubtedly, many filmmakers could tell the Randy Rhoads story, but Margolis brings to the project a unique level of insight and understanding. Not only was he a diehard Rhoads fan but he also took guitar lessons from him for about 18 months and occasionally hung out with the guitarist on Hollywood's Sunset Strip. "He was a great guy and a tremendous teacher, and I'm convinced that had he not died prematurely, he would have ended his days as a professor or instructor somewhere," Margolis says. "No matter what skill level you were at—whether you could barely play a C chord or had mastered a Bach Prelude and Fugue—it didn't matter to him. He made every one of his students feel that what they had to say and what they played was important. He was incredibly encouraging, and you left thinking, I've really gotta practice this stuff, because I don't want to disappoint this guy."

In early 2006, Margolis began putting together his pitch for the documentary, and soon after, the project came into focus, helped along by fortuitous chance meetings. While shooting a TV program, Margolis learned that his camera operator, Brian Reason, had been Rhoads' guitar tech. Reason then introduced the director to Lori Hollen, former president of the Quiet Riot fanclub and a close friend of the Rhoads family. Margolis recognized Hollen as the person who had originally referred him to Rhoads for lessons. Over dinner, he explained his plans for the Rhoads film.

"I told her about the documentary, and we discussed how the Rhoads family had never given approval to anything in the past. And



40 Years in the Making.



VXT

Visit www.TheVXT.com and find out why
this isn't your Daddy's Ovation.

Ovation Guitars PO Box 507 Bloomfield, CT 06002 www.OvationGuitars.com

Ovation

she said, 'You know, I think you're the right person to tell this story.' "

Hollen set up a meeting between Margolis, Rhoads' sister and his brother. A three-hour discussion with the director convinced the siblings to introduce him to their mother. To Margolis' delight, Delores offered her full cooperation.

"I always turned people down before because I wanted to write a book about Randy," Delores explains from her office at the Musonia School of Music, where Randy once taught. "Well, I tried to write it and realized how emotionally difficult it was. It's so hard to go through years that were happy years, and I decided that writing a book is not my cup of tea.

"So it was timely that Peter came into the scene because he had a lot of experience in the TV business, knew Randy very well and admired his work, and was the strongest Randy fan you could find. So I was impressed and said I would be interested."

Margolis scored another coup when he secured the participation of Rhoads' ex-fiancée, Jodi Vigier, whom he interviewed on camera for hours. After Rhoads died, Vigier distanced herself from the music business and hasn't publicly spoken about the guitarist until now. "She has a story no one else can tell," Margolis says. "She and Randy were inseparable for about seven years, and when Randy was recording the first Ozzy record, she was living in England with him. She sat on his bed the night he wrote the riff for 'Crazy Train.' She has stories of vacations they took together and places they liked to go and movies they liked to watch and food they liked to eat. The story she tells is of Randy the human being, not Randy the guitar player."

Others who have agreed to be interviewed include Quiet Riot guitarist Carlos Cavazo, drummer Frankie Banali and bassist Rudy Sarzo (who also played with Rhoads in Ozzy's band). Also on tap are Ozzy guitarist Joe Holmes, who took lessons from Rhoads; Dokken guitarist George Lynch; and Greg Leon, who took Rhoads' place as guitarist in Quiet Riot and as a teacher at Musonia when Rhoads left to tour with Ozzy. So far, the only significant artist who has refused to participate is former Quiet Riot singer Kevin DuBrow. Though he originally agreed to be interviewed and even gave Margolis private photos and videos to use in the film, he later decided he didn't want to be involved.

"Four days after this great conversation in which he was enthusiastic and funny, I get this email that was almost like a form letter," Margolis relates. "And it reads, 'Thank you for offering to have me in the movie, but I am going to have to decline to participate. I wish you and the Rhoads family the best of luck.' It was so impersonal. I really don't know what made him change his mind."



Onstage with Ozzy, in Florida, September 1981

ROSS HALFIN

DuBrow, explaining his change of heart, charges that some of Margolis' interview subjects are using the Rhoads documentary as a chance to promote "their own personal agendas." In a statement issued on May 5, DuBrow says he pulled out of the project after a "careful investigation on my part" revealed that "this film and some of its participants indeed had their own overriding priorities and Randy would not be represented...accurately or in many ways in a truthful manner." Chief among

Two worlds converge, your universe expands.



Eleca's new eAmp combines a rugged, versatile practice amp with an iPod* interface, and makes playing guitar more exciting than ever. Play along with your favorite bands or learn guitar riffs and solos. Featuring dual cabinets for true stereo separation and a headphone jack for privacy, the eAmp generates a new level of energy and enthusiasm for playing music... at a price that won't stun your wallet. Eleca's eAmp... the new practice amp for today's avid guitarist.

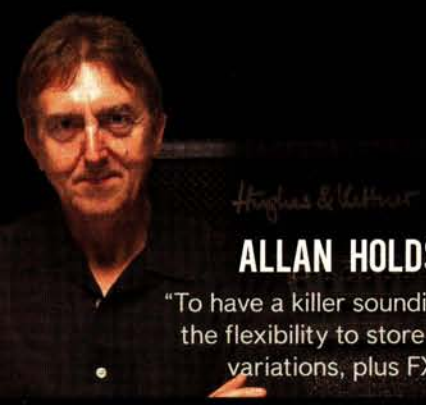
ELECA

www.ElecaAmps.com/eAmp

*iPod® is the registered trademark of Apple, Inc. iPod® not included.

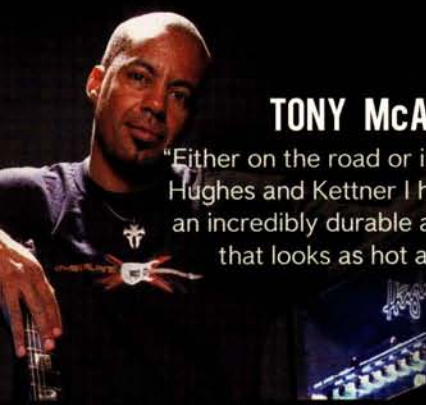
THE MOST INCREDIBLE NEW AMP ON THE MARKET TODAY.

The Hughes & Kettner SwitchBlade is truly in a class by itself. The first real, all tube amp with built-in effects and the ability to store everything, including channel selection, gain structure, eq, and effects, in up to 128 stage-ready presets. SwitchBlade captures the legendary tone of Hughes & Kettner and combines it with the flexibility you've always dreamed of. But don't just take our word for it, check out what the pros are saying...



ALLAN HOLDSWORTH

"To have a killer sounding tube amp and the flexibility to store numerous tone variations, plus FX...I love it!"



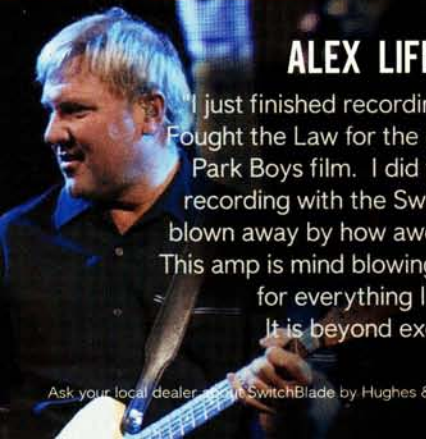
TONY McALPINE

"Either on the road or in the studio, with Hughes and Kettner I have finally found an incredibly durable and flexible Amp that looks as hot as it sounds".



MICHAEL WILTON

"The switchblade is a touring guitar players dream. All parameters programmable at a single push of a button. Save your money on the others and get the ferocious tone you've been searching for".



ALEX LIFESON

"I just finished recording a version of I Fought the Law for the upcoming Trailer Park Boys film. I did the bulk of the recording with the Switchblade. I am blown away by how awesome it sounds. This amp is mind blowing! I will be using it for everything I do now. It is beyond excellent!"



SwitchBlade is available in a 100 watt Head and 50 and 100 watt Combos.

Hughes & Kettner®

Ask your local dealer about SwitchBlade by Hughes & Kettner or visit us online at www.hughes-and-kettner.com. Hughes & Kettner is proudly distributed in the USA by Pearl Corporation.

his issues appears to be the involvement of former Quiet Riot bassist Rudy Sarzo, a consulting producer on the film. Sarzo wrote the 2006 Rhoads bio *Off the Rails*, which DuBrow calls "full [*of*] inaccuracies."

Sarzo, for his part, says he hopes DuBrow and others who may have personal issues with someone involved in the project will put aside their differences and work together to honor Rhoads. "This documentary is about Randy, not about anyone else or any past grievances," he says. "So, if you really consider yourself a friend, come in and do it for him."

Even without DuBrow's participation, the Quiet Riot era, from 1975 to 1979, will be well covered in Margolis' documentary—though the subsequent Ozzy years may not be as comprehensive. Ozzy's solo career began after the demise of the popular music television shows *Don Kirshner's Rock Concert* and *The Midnight Special* and before the inception of MTV. Thus, little footage exists of Rhoads from that era. Margolis hopes to include front-row concert footage shot on Super Eight by two brothers and is working to track down four songs filmed for *Entertainment Tonight* during rehearsal for the *Diary of a Madman* tour. So far, such pursuits have been frustrating, but Margolis did receive a bit of good news recently from Delores Rhoads: Sharon Osbourne has given permission for him to use songs from Rhoads' albums with Ozzy: 1980's *Blizzard of Ozz* and 1981's *Diary of a Madman*.

The news came as a big relief to Margolis. He had learned through a third party that the Osbournes felt he had snubbed them. "They'd heard about the documentary before I'd had a chance to contact them," Margolis explains. "They played such an important part in his life, so they wondered why weren't they being involved. And then it escalated, and they were pissed off. I just hadn't reached out to them yet because I wasn't far enough along in the process." With the help of Delores, Margolis cleared up the confusion and soothed the hurt feelings. Though it remains unclear to what degree the Osbournes will participate, Margolis hopes to work out those details in the coming months. "They've opened up the line of communication through Mrs. Rhoads to me," he says. "Eventually we're gonna sit down and have a conversation about what their involvement's gonna be and how they can help. Obviously, if they want to be involved, I want them involved."

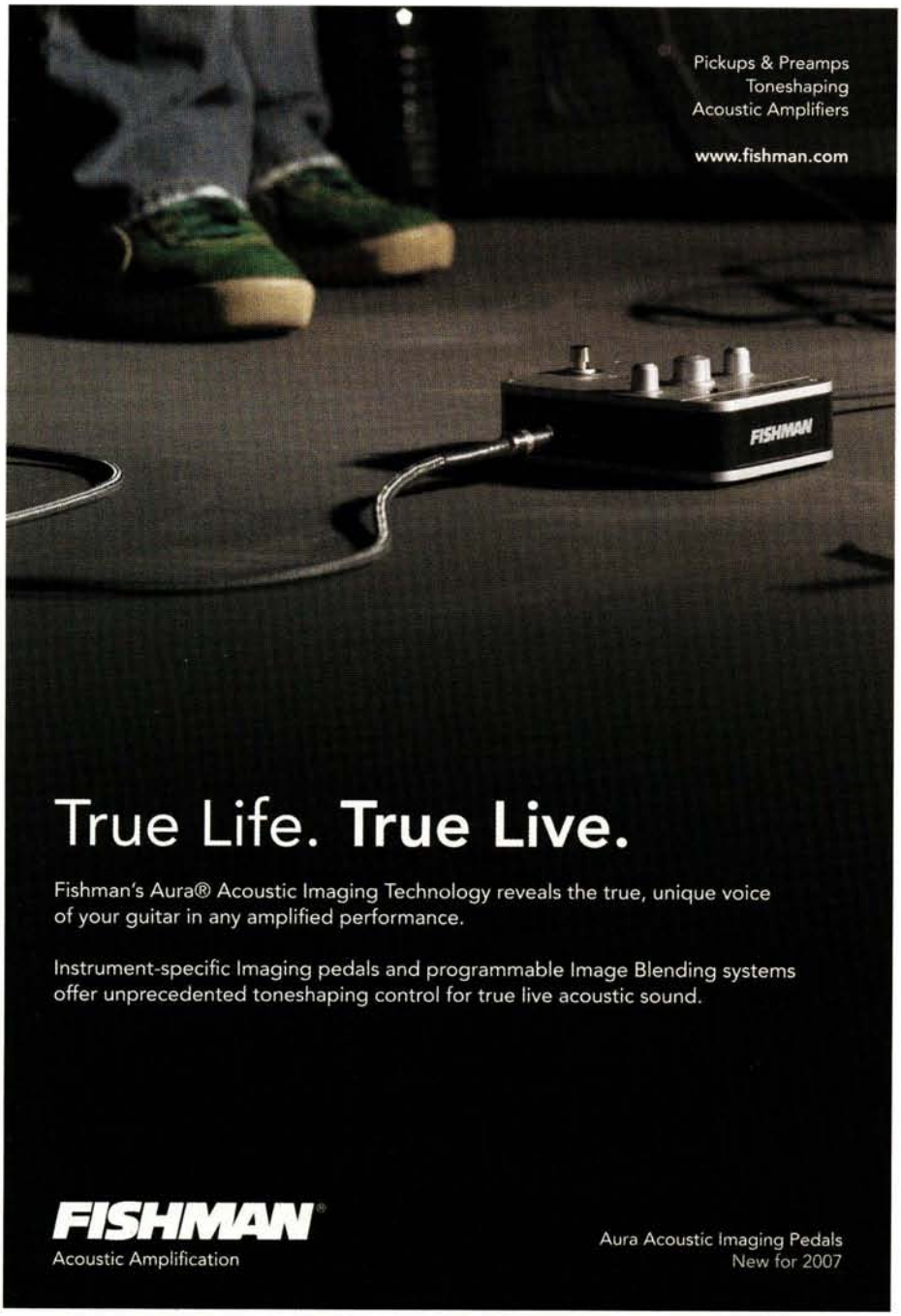
Delores, for her part, is confident Ozzy and Sharon will come through. "I'm in regular contact with the Osbournes, and they've been so loyal to Randy's memory," she says. "I'm sure they'll be a part of this movie. We really need them. I spoke with Sharon just recently and she said, 'Any way that we could possibly help you, please call us.' "

Ultimately, it seems everyone who loved or knew Randy feels they have a stake in how the guitarist is represented. For Sarzo, one of Rhoads' closest friends, the movie is a chance to portray Randy not as some lofty rock star but as a down-to-earth guy obsessed with music. "He was a teacher who became a local guitar hero and went on to become an international sensation," he says. "But at his core he was a very simple guy; all he wanted to do was play the best he could. He was also a great friend and someone who really cared. He helped me so much in the Ozzy days, not only to get the gig but also to understand all the socio-politics in the band. Very few people are like that."

For Dolores Rhoads, the documentary is an opportunity to finally share the stories that were too difficult to write. Ultimately, though, her mind is on Randy's fans and satisfying their desire for details about his life. "The fans have asked time and again if they could have more information about the early years of Randy," she says. "They're always asking me what he liked to do, what he liked to eat and what his favorite colors were. So I hope the documentary really brings them all the information they would like to have."

For Margolis, currently up to his neck in scheduling, shooting and politicking, the documentary is merely the first phase of his Rhoads itinerary. After its release, the director plans to begin work on a full-length docudrama about the guitarist. His goal is to create a movie that will have enough mainstream appeal to spread Randy's story beyond the metal community.

"When I first talked to Delores, she asked why I didn't want to start by making the dramatic film," Margolis says. "I told her it's because there are so many different versions of Randy's life, depending on whom you ask. I want to learn everything I can, to find out the truth about him. Then, I'll use the documentary as a research tool and make my *Ray* or *Buddy Holly Story*."





© 2007 Gretsch Guitars. All rights reserved.



Onstage in New York City, March 22, 2007

Lethal WEAPONS

LAMB OF GOD'S WILLIE ADLER AND MARK MORTON ARM YOU WITH A PAIR OF DEADLY UNRECORDED RIFFS.

by NICK BOWCOTT

Visit guitarworld.com to see an exclusive video interview with Mark & Willie!

ON DISC

JIMMY HUBBARD









"THIS IS A RIFF I came up with for a song that didn't make it onto the last record," says Willie Adler as he plays **FIGURE 1**, a trademark Lamb of God drop-D slab of mayhem. "It was definitely a standout riff within that song, and it's one that I want put to use in another song, now that I've deep-sixed the original tune. It incorporates a lot of what I do and includes pretty much everything I enjoy about a riff: dissonant chords **[FIGURE 2]**, wide stretches, a crazy string-skipping thing and strummed octaves **[FIGURE 3]**, to which I give a little *shimmy* [*wide vibrato*]. The hardest part of this riff is probably the string-skipping section [*bar 6*] and getting to the two dissonant chords in a timely, orderly fashion. The chords themselves are fairly simple to finger, but getting to them from the single-note stuff at the other end of the neck and vice-versa is tricky."

The chords Adler is referring to are Dm and Dm6; they appear in bars 3 and 5, respectively. If you look carefully, you'll see that he uses the open low strings (D5) as a clever "breathing space," buying time to facilitate fingering those chords high up the neck. "Hitting those three open low strings and letting them ring gives you a split second in which to fret those chords after coming out of the wide-stretch sections," he says. "The way you hit those chords adds finesse, too: you're not just picking them; you're sweeping them. You're also ringing out all the strings with the exception of your high E. You mute that string by lightly resting the

All guitars tuned to drop-D (low to high D A D G B E).

FIGURE 1 Willie's "riff from the vault"

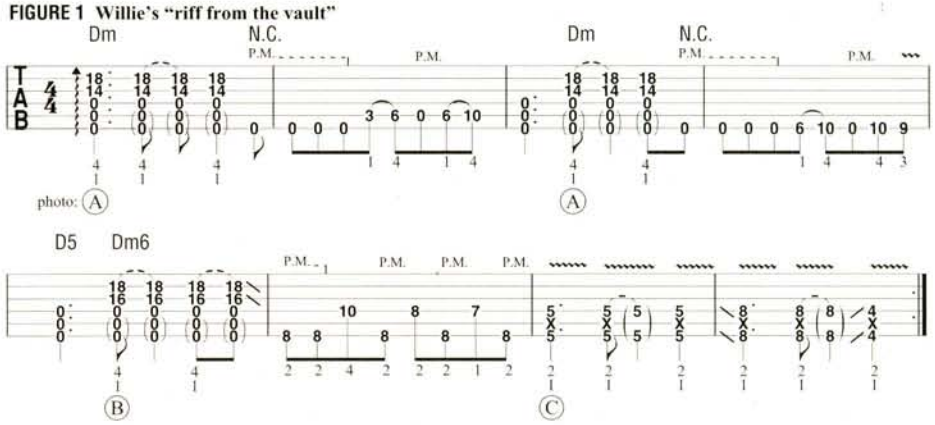


FIGURE 2

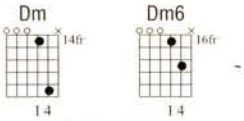


FIGURE 3 moveable octave shape on the 6th and 4th strings in drop-D tuning

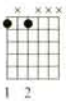


FIGURE 4 Mark's "linear riff"

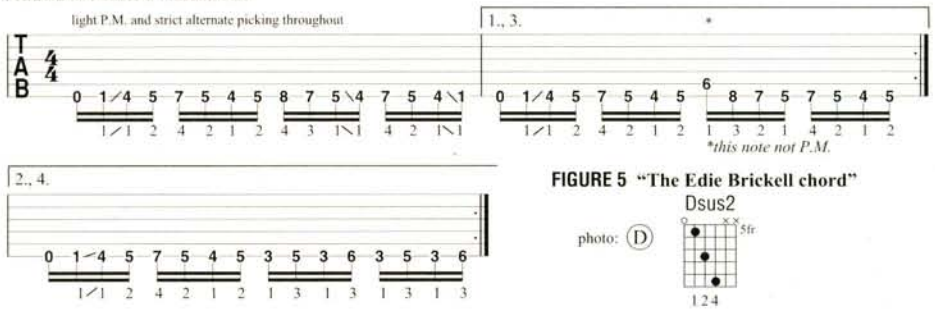


FIGURE 5 "The Edie Brickell chord"

2007 OZZFEST

pinkie you're using to fret the B string on top of it."

Another playing pointer Adler offers is to "make sure you maintain the low D-string muted chunk while jumping over to the A string and doing those wide-stretch hammer-ons [*in bars 2 and 4*]. And it's the same thing with the string-skipping part [*bar 6*]: you have to keep the low-string notes muted." To accomplish this, lift the fleshy part of your pick-hand palm off the A and D strings while maintaining contact with the low D string. To do this, pivot your palm at the point at which you're muting the low D string, and raise the hand upward so that the fourth and fifth strings are no longer muted but the sixth still is.

Adler's six-string comrade, Mark Morton, steps up to the plate and blasts out the "linear riff" shown in **FIGURE 4**. "This is a new riff I've been working on. It's really linear and based almost entirely on one string, using quick position shifts to move up and down to different scale positions. I've been using it before gigs as a warm-up exercise. I'm not sure what scale it's based on. In fact I think it moves between a couple of scales."

When working on the riff, Morton spent a lot of time economizing finger movement. "There are certain points in the riff where you can decide to use, say, your second or third finger to fret a specific note. There's no science to it, and there's no right or wrong; it's all about what's most comfortable for you. Your fingering decision may also be determined by where you're going next; you might want to do something that seems awkward at first but is going to facilitate moving to the next part of the riff more efficiently at a fast tempo. It's all about deciding how you can play the riff most efficiently."

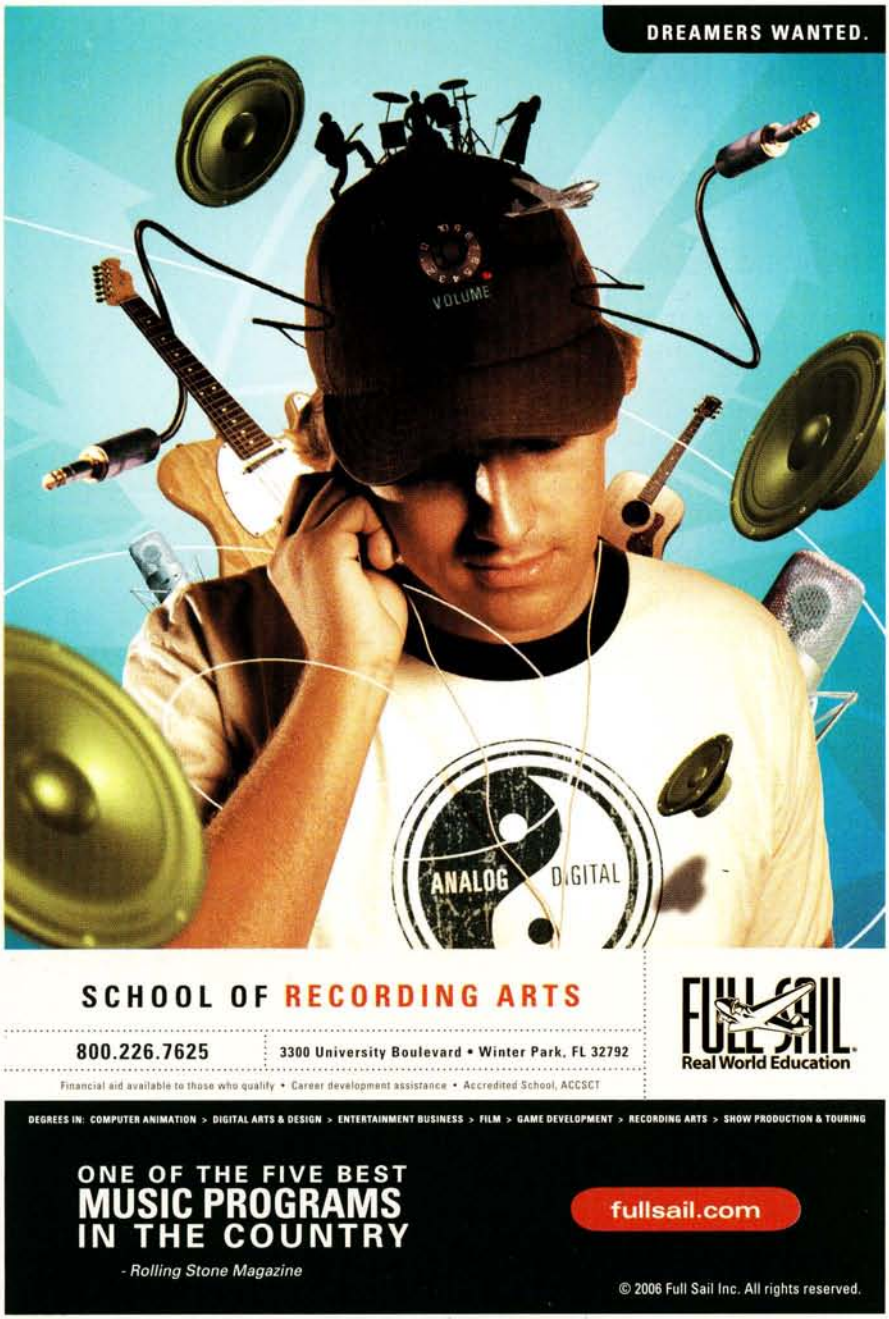
To close the lesson, Morton offers the epic-sounding wide-stretch chord shape shown in

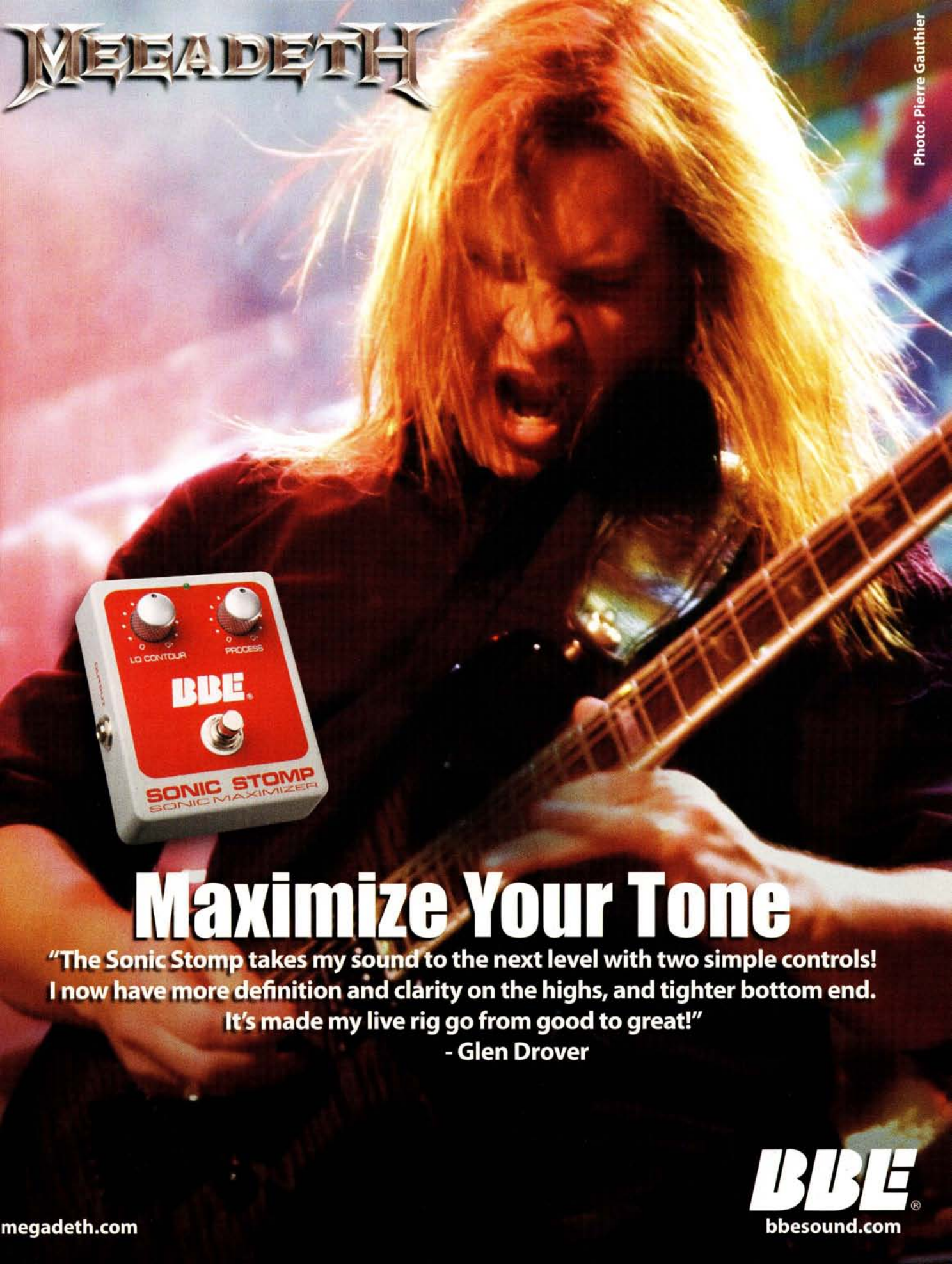


FIGURE 5. "This is one of my favorite chords," he says. "It's neither major nor minor, and it has an up-in-the-air, atmospheric quality. It sounds huge, and with distortion it expands even further because of all the overtones generated. I've just learned from Jimmy [*Brown, Guitar World senior music editor*] that it's called Dsus2, and I use it in two or three of our songs. It's perfect for a situation like the second eight bars of a verse riff [*in D*] when I want to diversify the sound: Willie will stay on the riff, I'll drop in that chord, and it'll open the whole song up at that point."

Morton discovered the chord from an unlikely source. "About a dozen years ago there was this hippie band called Edie Brickell and the New Bohemians who used it in one of their radio hits. It's pretty cool that you can steal something from an unlikely source, apply it in your own context, and nobody knows where you ripped it from. Thanks, Edie!"

JIMMY HUBBARD




MEGADETH
Photo: Pierre Gauthier
LO CONTOUR
PROCESS
BBE
SONIC STOMP
SONIC MAXIMIZER
Maximize Your Tone
"The Sonic Stomp takes my sound to the next level with two simple controls!
I now have more definition and clarity on the highs, and tighter bottom end.
It's made my live rig go from good to great!"
- Glen Drover
BBE
megadeth.com
bbesound.com

JACK THE

JACK WHITE UNLEASHES HIS GUITAR DEMONS ON ICKY THUMP, THE STRANGEST, SCARIEST, MOST INTENSE WHITE STRIPES ALBUM YET.

BY ALAN DI PERNA



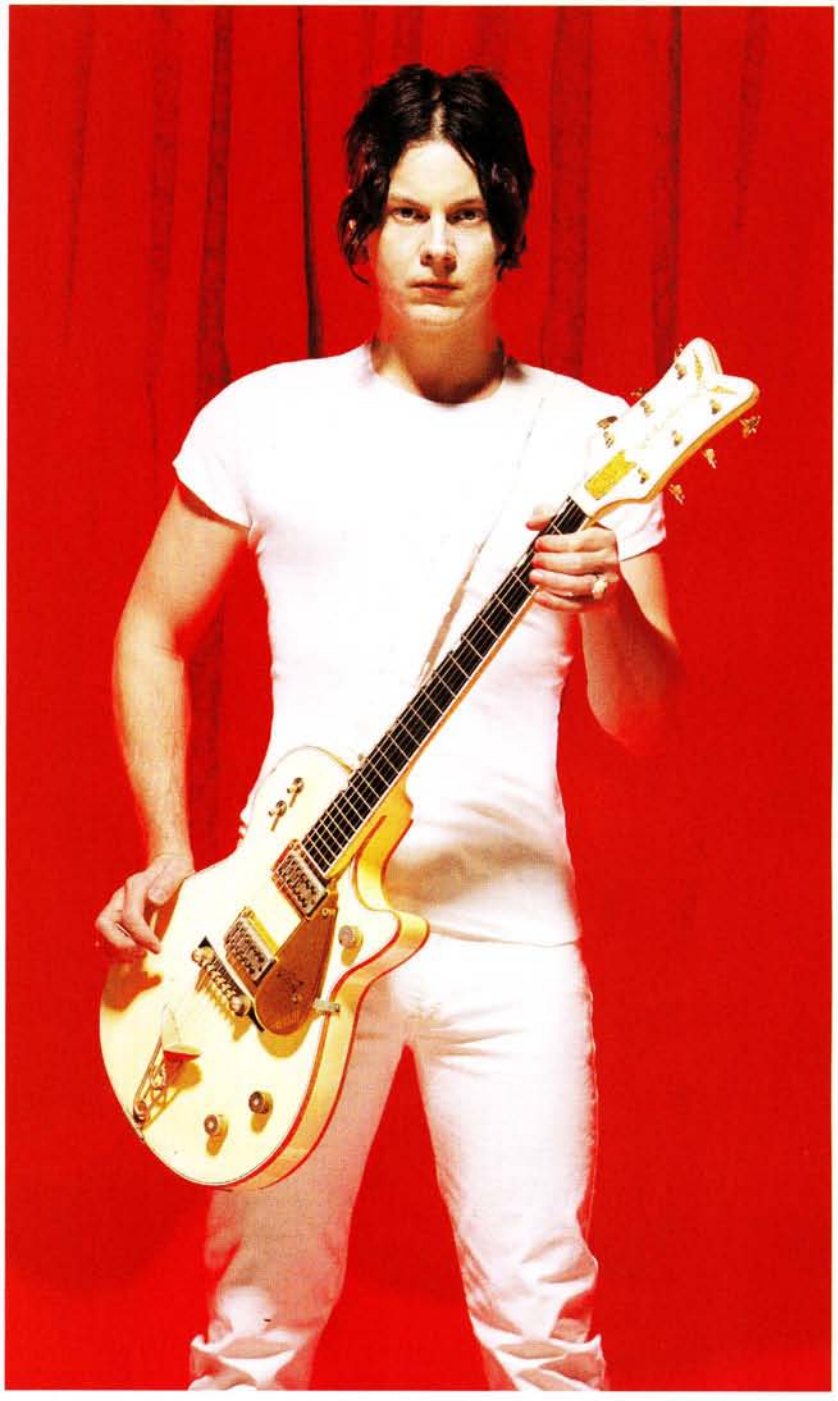
"MAN, YOU GOTTA CHECK THIS OUT." Jack White strides into a plush, red-walled lounge at Blackbird studios in Nashville, holding a guitar that gleams in the muted lamplight. The copper-topped beauty is his latest six-string acquisition, a finely crafted custom instrument closely modeled on the classic design of Gretsch Jet guitars. ¶ "This one was handmade by Randy Parsons up in Seattle," he beams. "It's basically a double-cutaway, 'double-jet' design. I call it the Triple Jet. The headstock logo is based on a Gretsch logo from 1912. It was only used on a couple of guitars; I kinda resurrected it. The body's got a real copper top and an MXR Micro Amp built right in. It's a pretty heavy guitar. Might weigh more than a Les Paul." ›››››

RIPPER



PHOTOGRAPHS BY ROSS HALFIN

White is better known for playing lightweight, cheap plastic junk guitars. (At least they were cheap when they first came out.) His red Montgomery Ward Airline guitar has become an iconic instrument, emblematic of how a one-time upholsterer from the bad part of Detroit came to shake the rock and roll universe to its very foundations with just a pawnshop guitar and a finely honed concept. But lately, White has been playing more uptown axes. In addition to his custom Triple Jet, he has recently acquired an ultra-rare Gretsch White Penguin, reportedly valued at $80,000.



All this might seem to contradict White's down-and-out garage rock roots. But then the man thrives on contradictions, dualities and seemingly irreconcilable opposites. The White Stripes are built on the yin/yang polarity of Jack and Meg White, a bi-gender twosome who make a glorious tripartite racket consisting of guitar, vocals and drums. The band's tricolor visual aesthetic pits the film noir opposition of black and white against the brazen vividness of red, a hue that can signify candy-sweet innocence or bloodstained sin, depending on how Jack's tipping the metaphor.

Icky Thump (Warner Bros.), the duo's newest disc, is a brilliant addition to the White Stripes canon and, in many ways, Jack and Meg's most fully realized work to date. Where 2005's *Get Behind Me Satan* was based around the tuned percussive timbres of piano and marimba, *Icky Thump* explodes with madly overdriven, digitally mutilated, lo-fi, high-concept six-string drama. "Jacked-up" guitar tones rain down on a sonic nightscape where Delta blues, down-home country and snarling garage rock couple with Mariachi, speed metal and Scottish bagpipes in deliciously unnatural acts of musical miscegenation. Meg responds to Jack's reinvigorated guitar frenzy by savagely pounding the skins as if she were John Bonham's illegitimate love child.

Icky Thump's sonic terrain matches the lay of the lyrical land. Jack leads us on a hallucinogenic joyride through graveyards, Mexican whorehouses and what the poet William Butler Yeats once called "the foul rag and bone shop of the heart." There we meet an assortment of characters who have come to a crossroads in life. In addition to Saints Andrew, Peter and Paul, the *dramatis personae* include God, who at one point screams, "There's nothing left for me to tell you." *Icky Thump* is an album drenched in a sense of metaphysical barrenness.

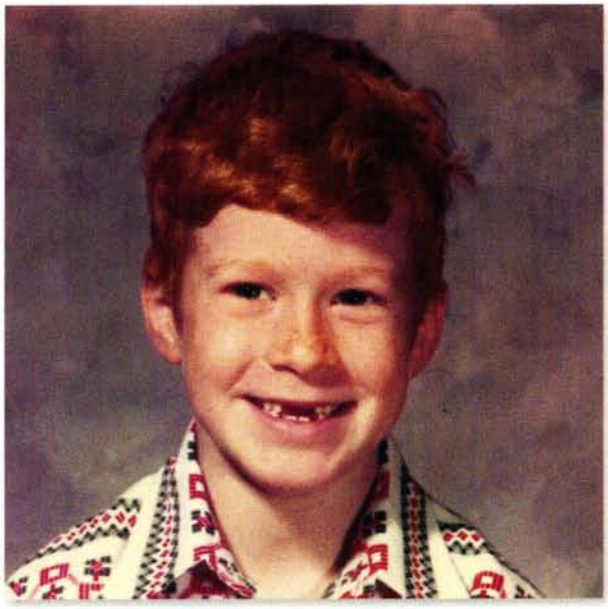
"I suppose it reflects my own life, which is at a kind of turning point," White says quietly. "I've moved to Nashville; I have a new hometown, new wife, child and band. I've just made a new album. I'm making a lot of fresh starts in my life. And I think a lot of the characters in the songs are at these turning points, whether it's a midlife crisis or they're at death's door or they're just out of high school. I like the idea of people when they're forced to make a decision."

True enough, Jack has recently traded the industrial-strength chill of his native Detroit for the southern comfort of Nashville. In 2005, he married British supermodel Karen Elson; the match may well prove more enduring than Jack's previous marriage, to Meg. The rock star and the supermodel have started a nice family in a house on a Nashville street that was once the haunt of Hank Williams, George Jones and Tammy Wynette.

Jack's a busy man these days. He's been palling around with Bob Dylan and portraying Elvis Presley in the upcoming film *Walk Hard*. This isn't the first movie role for Jack, who also appeared in the 2003 flicks *Coffee and Cigarettes* and *Cold*

PHOTOGRAPH BY ROSS HALFIN. PROP STYLING BY ELAINE HENSLEY.

Elixir® Strings are a Great Gift Idea!



- Rusty -



- Not Rusty -

We understand when you're inspired to play you want great tone and clean, smooth strings. That's why we created our revolutionary coating technology for wound strings. And now we've improved strings again with our new Anti-Rust plated plain steel strings. Designed to extend the life of plain steel strings by 3-5 times, this breakthrough plating process works to prevent rust and corrosion to give you fresh feel and tone everytime you pick up your guitar. Elixir® Strings, great tone • long life.

ANTI-RUST
Plated Plain Steels

GORE
Gore, Elixir NANOWEB, "e" icon and designs are trademarks of W.L. Gore & Associates, Inc. ©2001 W.L. GORE & ASSOCIATES, INC.

www.elixirstrings.com

Mountain. In the latter film, he played opposite his former girlfriend, actress Renée Zellweger.

And then there's the Raconteurs, Jack's "other band," a razor-sharp power pop outfit that White formed with Nashville tunesmith Brendan Benson plus bassist Jack Lawrence and drummer Patrick Keeler of the Greenhornes. Lawrence and Keeler were also the rhythm section on *Van Lear Rose*, the 2004 album that Jack produced for country legend Loretta Lynn.

A Raconteurs session has brought Jack to Blackbird Studios on a recent, rainy spring day. Having just completed *Icky Thump* at Blackbird, Jack can't wait to get back into the same room to cut the new Raconteurs disc, the follow-up to 2006's outstanding debut album, *Broken Boy Soldiers*. The studio has become White's home away from home in Nashville. He's forsaken the lo-fi eight-track aesthetic of earlier Stripes projects for the fully professional 24-track analog facilities at Blackbird.

But for all that, *Icky Thump* is unmistakably the White Stripes. The thing that enables Jack to undertake so many projects is the clarity and persistence of vision behind every one of his artistic endeavors. This becomes readily apparent when Jack White sits down for a conversation with *Guitar World*. Seated on a black leather sofa, he leans forward intently, his eyebrows twisting vigorously beneath the parted curtains of his black hair, a kinetic semaphore of the intense mental activity taking place just behind that brow. For the next two hours, White talks almost nonstop, holding forth on good and evil, life and death, the profound truth of the blues, the lunacy of the Bush regime, the art of songwriting, the mysteries of tone, the secrets of his idiosyncratic guitar rig and the reasons why he finds redheads so much more exciting than blondes.

■ ■ ■ ■ ■

GUITAR WORLD Whereas *Get Behind Me Satan* was notable for its lack of guitars, *Icky Thump* marks your return to the six-string fold. What brought you back?

JACK WHITE People seem to think I premeditate the sound of records, but I really don't. With *Satan*, I had a piano in the living room and I was writing a lot on that, so piano ended up being on the record a lot. And with this album, I was coming off a year of touring with the Raconteurs, playing guitar every night on stage, doing guitar improvisations with Brendan. It was the first time I've played onstage with another guitarist in years. So that's probably why there's a lot of guitar on this album. But it also has a lot of Hammond organ on it, for example, which I had in my living room. Whatever's around, I use.

GW This is also the first White Stripes album you've done in a full-on modern recording studio.

WHITE Yeah. And now I'm here at Blackbird again to do the new Raconteurs album. I guess we've worked the kinks out. With the White Stripes, we were always scared of big studios, because we were scared of sounding too polished or having to fight through modernity to sound real. But we've done a few albums now, and I thought I might know enough about the whole process to use the right equipment and get away with it.

GW I noticed from a photo of the *Icky Thump* sessions that you had a big picture of [*early 20th century bluesman*] Charley Patton up in the studio. Was he kind of a guiding spirit?

WHITE Yeah. It was certainly good to have that photo around—something to keep us in the spirit of where it's all coming from, to keep us locked in the blues. We had a picture of [*bluesman*] Son House up when we were doing *White Blood Cells*.

GW "300 M.P.H. Torrential Outpour Blues" is one of the songs on the album that references the blues quite overtly.



Meg and Jack at work on *Icky Thump*

WHITE One idea for that song was to have all the different styles of blues over the last 100 years played in one song. Once we started getting into it, I don't know how much we wanted to keep going down that road without it becoming too much of a gimmick. Like, we weren't going to start doing a 12-bar blues shuffle just to have that in there. But it's a long song and the idea was to break it up by having these bursts of extreme, explosive blues piercing through this acoustic country blues at times.

GW "300 M.P.H." is also one of several songs on the album where this figure of the red-headed woman appears—the scarlet woman, the temptress. What's with that motif?

WHITE I guess that's always been there in my songs. There's this Mexican folktale of La Llorona, the crying woman, who is sometimes a redhead as well. There's these figureheads when you're writing songs, and you can base things off them. On *Get Behind Me Satan*, the redhead was [*Forties actress*] Rita Hayworth. I think redheads are most compelling to me when I'm writing, because they're so different and some cultures find them evil or are scared of them. Some cultures make fun of redheads when they're kids. They just seem a little bit left of center and a lot more interesting to talk about. The easy thing would be to write about a blonde bombshell in a song. "Blondes have more fun." That might be the first choice for a lot of songwriters.

GW Plus red is part of the White Stripes color motif.

WHITE Yeah...luckily.

GW It's a death-haunted song, too, "300 M.P.H."

WHITE In a lot of these songs, the characters are at some kind of turning point in their lives, one of those moments when they're taking a deep breath and saying, "Hey, I don't have much time on this earth. Maybe I should think about some of this stuff." There are all these fundamental questions: Why do you bother getting up in the morning? How much should you care about other people and how much should you care about yourself? How considerate should you be? And how much should you just look out for your own self. These characters are trying to find some kind purpose for what they do on a daily basis. You know, it's sometimes hard to get a perspective on this when you're surrounded by peo-

> "ROCK AND ROLL IS NOT REALLY KNOWN FOR ITS GREAT EXAMPLES OF HUMAN DECENCY."

DAVID SWANSON


MXR
distortion III
MXR
DISTORTION III. ONE HOT BOX.
JIMDUNLOP.COM • LIVE TO PLAY LIVE.
DUNLOP

ple in the music business and on tour all the time. Rock and roll is not really known for its great examples of human decency.

GW That was beautifully put. But is your treatment of death on the album inspired by blues tradition as well? By songs like Charley Patton's "Oh Death" and "Jesus Is a Dying Bed Maker," or Blind Lemon Jefferson's "See That My Grave Is Kept Clean"?

WHITE Well I guess a lot of those blues guys, because of their religious background, were talking about death partially to keep people more involved in religion, too. But it's the same thing, really. Why talk about death? Why bother? Well, because you have to decide if you're going to go to heaven or hell. A lot of spirituals were evolving around those ideals, which infiltrated the blues heavily. Blind Willie Johnson, especially, and Son House, too: they were both preachers who were also playing blues music, which I find the most interesting, because they're dealing with various strains of good and evil. Their struggle with both sides of that becomes really compelling when you listen to the music. "Dark Was the Night" by Blind Willie Johnson, even with no lyrics, is extremely compelling. I think it's probably the greatest example of slide guitar ever recorded.



Performing a free concert in New York, October 2002

GW It's amazing to consider that many of these guys would play at a church in the morning and then play a whorehouse or juke joint at night.

WHITE Right, right! Nobody sees both sides of it like that. It appears, even to the casual listener, that they must have been heavily involved in both sides of right and wrong, good and evil, really struggling with that, which is the greatest metaphor that you could imagine for the human condition.

GW Yet another thing about "300 M.P.H.": it has the ghost motif. Almost every White Stripes album has a ghost somewhere in the machine.

WHITE Hmm. I think I'm one of those guys who has a hard time blowing people off. I envy those people who can say, "So and so is a jerk. Forget him." My problem is I can't forget. If I say, "So and so is a jerk. Forget him," then I sit and think about him all the time. That's something I've always tried to figure out. What should I do about that? Those people are ghosts. They just stick around. But I like these ghosts, because they compel me to write about them and try to explore whether I should care or not. It's kind of hard to make a ghost go away.

GW That's the idea behind ghosts in the literal, or supernatural or mythological sense. There's this presence that lingers that you can't get rid of.

WHITE I don't really know if I believe in ghosts, but I'm always fascinated by people who say, "There's this ghost that lives in my house. Oh well, there's nothing I can do about it. Just have to make the best of it." It must be funny to be at the point where you're having breakfast sitting next to this ghost, to be actually forced to live with your demons instead of ignoring them.

GW So who are the three people in the mirror in that song?

WHITE I don't know! Maybe they're all me. Or maybe they're all this character in the song. Again, it comes down to these choices people have to make. When you wake up in the morning, what kind of person are you going to present to the world? You have the choice to fulfill your own needs, or to be polite and fulfill other people's needs, or to find some balance between both. I always think, What if you absolutely knew for a fact that, when you die, there's no afterlife at all? How would you live your life in that case? I think my life would be very different if I resolved that I'm only going to live for myself, or that I'm only gonna live only for other people. But I guess that's a daily choice we all make.

GW I thought maybe we could discuss your attraction to the number three. Is it the mystical thing? The holy trinity, the three fates, et cetera.

WHITE Well, that's a good thing to bring up now, because there are these choices: left, right and middle choices. When I was younger, I thought maybe everything was left and right, black and white. But at some point as a teenager, growing up and getting more experience, I started to revolve around the number three, thinking that there's always a third option. That was a new thing for me to dwell upon. I think it's going to be what I dwell upon forever. Three sort of means "many," as well. Saying there's three ways to look at a situation is the same as saying there's 15 ways to look at a situation. But if you figure there's only two ways to look at it, you're kind of locked in.

GW There's a political dimension to the album as well. The song "Icky Thump" addresses the illegal immigration issue, especially in its third verse. What's moving you to be a little more overtly political on this album?

WHITE There's this quote from Bob Dylan: I don't remember the exact words he used, but he pointed out that you can be involved or interested in a topic really heavily without necessarily being political. "Icky Thump" is a song about a set of characters and the question of who is using whom in that particular situation. The first thing that kept popping up in my head was people who would go to a strip club or go see a prostitute, and that's always a question of who's using whom.

> "THE PERCEPTION OF COUNTRY FANS IS THAT THEY'RE LOYAL TO THE DEATH. AND THAT'S TRUE. THAT WAS NEVER THE CASE IN GARAGE ROCK."

Then it became this guy who has to go over the border to see a prostitute. He's afraid to do it out in the open, in front of people he knows. And then it became the Mexican border, which brings in the whole issue of Americans using Mexicans to clean their houses and wash their clothes, yet wanting to kick them out of the country at the same time. That duality started coming up. And the hypocrisy, on top of that, of trying to distract people from the war [*in Iraq*] by trying to get them to build a wall between Mexico and America. [*laughs*] How ridiculous can it get? We're really gonna build a wall? Come on. So who's using whom?

GW It's intriguing, in that song, how you wove the White Stripes' black-white-and-red color scheme into the racial situation: black people, white people and red people, be it Native

ALI SMITH/RETNA LTD.



GUITAR RIG 2 — Classic, progressive, saturated, bone-dry. Delivering the full load of majestic guitar sounds. Forged out of the highest quality components, and instantly transformable. Stephan Carpenter of Deftones is spellbound by GUITAR RIG 2.

www.ni-guitar-rig.com



GUITAR RIG 2 is available with or without foot controller.

NATIVE INSTRUMENTS

THE FUTURE OF SOUND

Americans or Mexicans.

WHITE It's fascinating the way people generalize. What color is "me"? There was an experiment some lady did, in the Seventies, I think: she randomly put two different colors of bandannas on kids in a school. And it's interesting how the human brain immediately starts to form alliances based on these colors.

GW There's a deep psychological aspect to the way people respond to colors.

WHITE There really is. I've always said that. One of the presentations of this band has always been that everything revolves around three colors: red, black and white. It seems to be the most powerful combination. You see it everywhere from the Coca-Cola logo to the Nazi flag. There's something very powerful about what these colors evoke in people. Even in feng shui: people who are experts in that will tell you not to paint your bedroom red because it will entice anger or other feelings. It's interesting that colors have such an effect. All they're really doing is reflecting light.

GW When you write a song, do you instantly know, "This is a White Stripes song" or "This is a Raconteurs song"?

WHITE I've always been a follower of the idea of letting the song tell you what it wants to be, what instruments it wants to have on it, where it wants to go, where it wants to live. Some songwriters will tell you, "Who knows where songs come from?"



At the Bowery Ballroom, New York City, in 2002

JUSTIN BORUCKI

and that's true. But more importantly, there's no point where you become the creator, really. You're not in control; you only maneuver the song, manage it, manipulate it. You only do what it tells you to do. Like, a song starts happening and it will tell you, "I want strings on this, Jack." Or, "I want really heavy guitars on this."

GW Speaking of heavy guitars, what were your main guitars for this record?

WHITE I used the same guitars I've played on every White Stripes album: my red Airline guitar and my Kay hollowbody, which I use for slide in open A or E. Everything else is in standard. And on this album, I also used a couple of Telecasters: there was my '69 Telecaster and a '54, I believe, that they have here in the studio. It's a little bit lighter weight than my '69, which has a Bigsby on it. So I would take the '54 Tele down off the wall and do some really quick things with it.

GW What kind of things did the Teles crop up on?

WHITE Kinda like solos, so I could do high-pitched stuff and make the distortion what I wanted it to be, instead of the high output and scratchiness that comes from my other guitars. So I might use the Teles if I needed to do double or triple octaves with the POG [*the Electro-Harmonix Polyphonic Octave Generator*] pedal.

GW I was wondering what you were using for some of those



CELESTION
PARTNERS IN TONE



SLASH SAYS

"I've been using Celestion Vintage 30 speakers my whole career and can't imagine using anything else."

If you're serious about tone, check out Celestion guitar loudspeakers at www.celestion.com

USA distributor Group One Ltd. 516-249-1399 www.g1limited.com

CELESTION

THE VOICE OF ROCK & ROLL

wild, high-pitched leads.

WHITE I think I was the first person ever to use the POG pedal, on the song "Blue Orchid" from *Satan*. I don't like the effects on that, but I do like the octaves.

GW You use a DigiTech Whammy Pedal for octaves too, don't you?

WHITE Yeah. It's either the Whammy or the POG. And they have a new one out called the HOG [*Harmonic Octave Generator, also by Electro-Harmonix*], which lets you go down four octaves, which is pretty cool. I think I used it on one song. But I don't know if I can bring myself to take that one on the road with me. It's probably more for jazz fusion, or something like that.

GW But it's good to take these things and use them in ways for which they were never designed.

WHITE I know. I wish I could get DigiTech or Electro-Harmonix or somebody to make me a Whammy that only goes one octave up or down—no fifths or thirds or anything; just octaves. But no one can seem to return my call.

GW I wanted to ask you about the super-low guitar sound on "I'm Slowly Turning Into You."

WHITE That might be the POG and the HOG. I don't remember exactly. We were trying to get low octaves that sounded real heavy without sounding garbled. We tried it with "Blue Orchid" on the last album. There were two tracks of POG on there, but with an eight-track tape machine, I couldn't get it to sound as heavy as I wanted. We had to lighten it up a bit; it was getting too distorted and blown-up sounding. On this album, we had a little more finesse. We had better equipment, so we could get that fourth octave down, or whatever it is, from the HOG.

"IT WAS NO TROUBLE WALKING AROUND THE HOUSE IMITATING ELVIS. I'VE BEEN DOING THAT SINCE I WAS A LITTLE KID."

GW With the two-inch 24-track tape format, you can saturate the tape a little more to get those super-low frequencies.

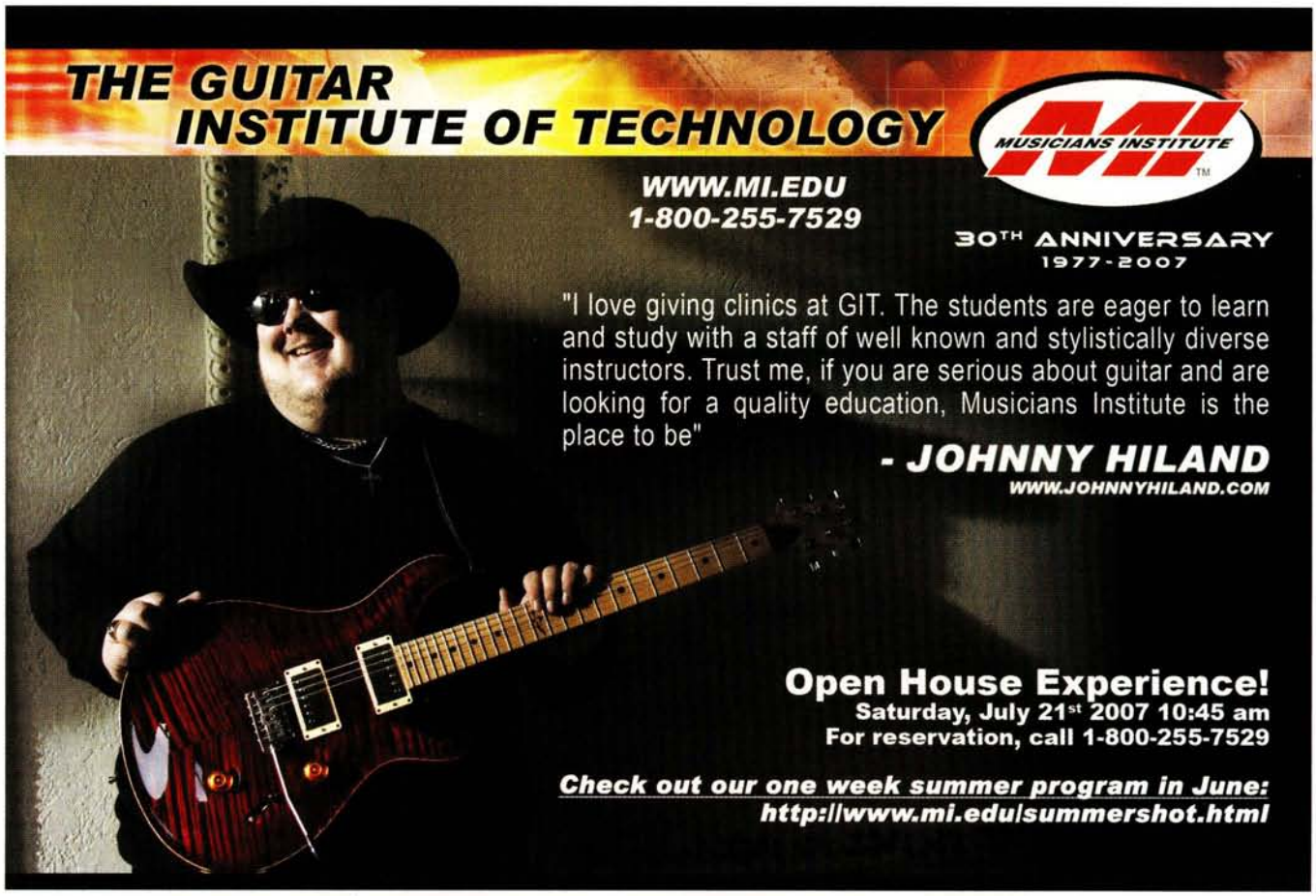
WHITE Oh yeah. I would never record on anything but analog tape. I think you can use Pro Tools to edit once in a while, but I need to record on tape. And we had Joe Chiccarelli engineering this album. He's worked with Zappa and a ton of great people like that, and I've never seen a faster or more accurate razor-blade tape editor.

GW Did the 24-track format lead you to do more guitar overdubs than you have on past White Stripes albums?

WHITE Doing that in the White Stripes is breaking the rules—this box we set up that defines the White Stripes. But I decided it was okay to break the rules this time. I've been holding myself back a lot. I come from a school of thought where guitar solos were looked upon as this evil, self-indulgent thing. The whole garage rock scene was about "1-2-3, let's go!"

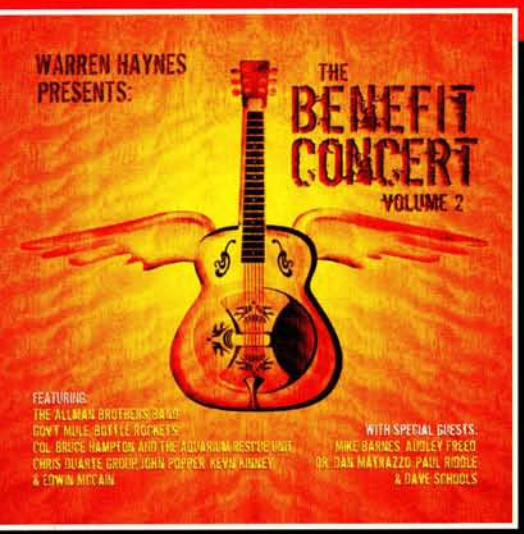
I was in a band in Detroit called the Go, and nobody at the time was doing any kind of leads. But then I got a Whammy Pedal and I thought, Okay, you don't have to do solos, but it would be nice if once in a while the guitar broke out and had a moment for itself and then went back to the band. The Whammy enabled me to get an octave higher than everybody else, so I could break through for a few seconds and do a lick and then come back to the song. And now I just want solos to be an octave higher and piercing.

The use of effects is a scary thing. I would never recommend it. I try to stay very far away from them. All I ever use is a Big Muff and the octave effects I've mentioned. I have a little MXR Micro Amp, too. But I've never used phase, chorus or any kind



WARREN HAYNES PRESENTS: THE

BENEFIT CONCERT



VOLUME 2

FEATURING: THE ALLMAN BROTHERS BAND, GOV'T MULE, BOTTLE ROCKETS, COL. BRUCE HAMPTON AND THE AQUARIUM RESCUE UNIT, CHRIS DUARTE GROUP, JOHN POPPER, KEVN KINNEY, AND EDWIN MCCAIN

WITH SPECIAL GUESTS: MIKE BARNES, AUDLEY FREED, DR. DAN MATRAZZO, PAUL RIDDLE AND DAVE SCHOOLS

IN-STORES NOW

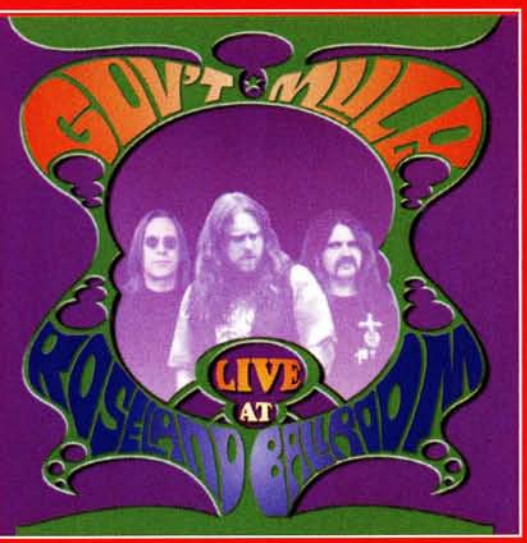
VOLUME 1

FEATURING: GOV'T MULE, EDWIN MCCAIN, SUSAN TEDESCHI AND THE DEREK TRUCKS BAND

WITH SPECIAL GUESTS: JIMMY HERRING, JOHNNY NEEL, AUDLEY FREED, PAUL RIDDLE, LITTLE MILTON, LARRY MCCRAY AND COL. BRUCE HAMPTON

IN STORES NOW





SPECIAL RE-RELEASE:
GOV'T MULE - LIVE AT ROSELAND BALLROOM

OUT OF PRINT FOR NEARLY A DECADE, EVIL TEEN RECORDS IS PROUD TO RE-RELEASE GOV'T MULE'S FIRST LIVE ALBUM. FEATURING THE FOUNDING LINEUP: WARREN HAYNES (GUITAR/VOCALS), ALLEN WOODY (BASS) AND MATT ABTS (DRUMS). FEATURES A BRAND NEW BONUS TRACK FEATURING: JACK CASADY AND CHUCK LEAVELL

IN STORES NOW

EVIL TEEN © 2007 Evil Teen LLC
WWW.EVILTEEN.COM

of rackmount stuff. In that whole world, I wouldn't even know where to plug in.

GW On some of your octave leads, there are these digital artifacts—just grainy noise. It's beautiful.

WHITE If you set up a wall and try to break through it, you can get a lot of intensity. I want it to sound like concrete crumbled when the lead happened. Having these octave pedals and amps set to all these weird settings, you create some resistance. When you play a note, maybe it will be too garbled to be audible. But if you play really hard and high on the neck, it will start crackling and crumbling and then a clean note will come after a second. You finally get the note after much battle. Sometimes, if you do it as an overdub, you can cut out a lot of the battle and just have a little bit of crackle at the beginning of the note.

GW Ampwise, you were still using that Silvertone of yours on the album?

WHITE Yeah, a 100-watt Silvertone with a 100-watt blackface Fender Twin Reverb. And this time I also had a silverface Twin. I didn't get my 100-watt Silvertone until a couple of albums in. I had a 50-watt Silvertone for the first two White Stripes albums. It took me five years to find my first 100-watt one. Then I found the second one I have only a few months later. And now I have three of them. I use two in the White Stripes and one in the Raconteurs.

GW I want to talk about your distortion tone generally. It's intriguing because it's not real sustainy. I was wondering if that was a function of the really light-bodied plastic guitars you use.

WHITE Yeah. The guitars are so old and they don't have much sustain. And I love that. I like to let the reverb from the amp take over. The note starts to die but you get almost a little grace note from the reverb that carries it over. In some ways, it makes me work harder: "Okay, that note's gone, Jack. It's time to come up with a new one. Keep going." There are no safety nets in the White Stripes. It's obviously harder for me to work with a 1964 plastic guitar, compared with a brand-new one right off the factory line, all perfectly intonated. But if someone tells me "Good show" or "Good album," I know I can be proud of it because of the conditions it was made under.



At the Hammersmith Apollo, London, June 11, 2005

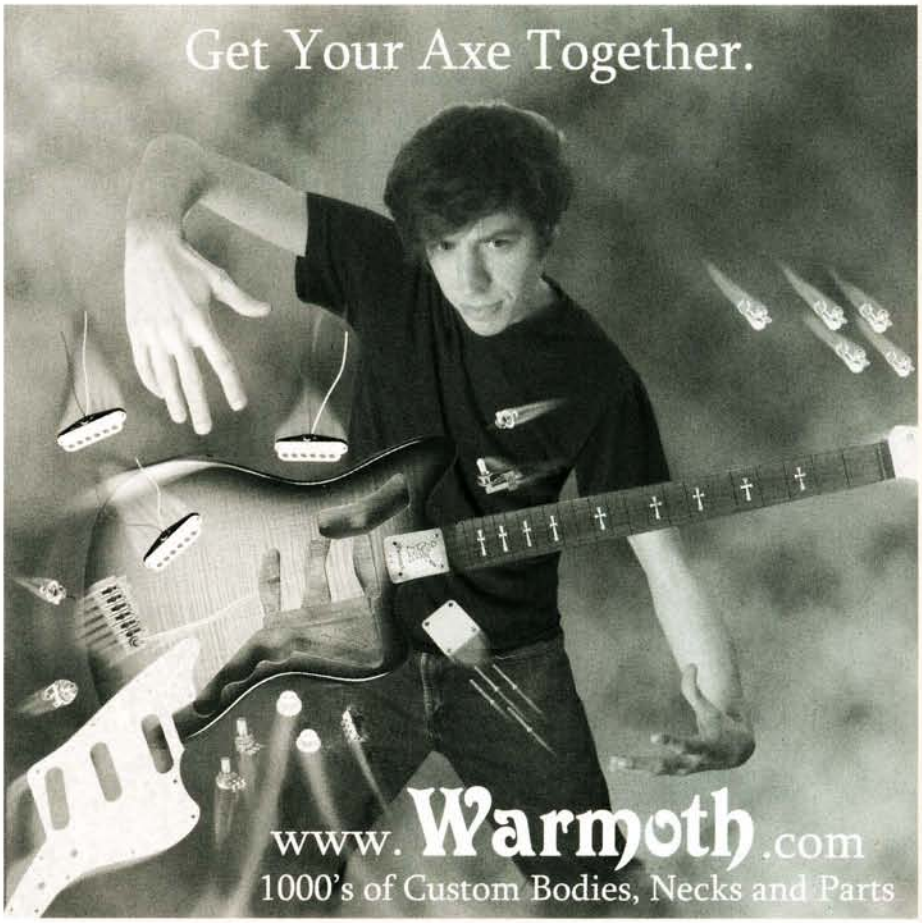
JIMMY JAMES/CAMERA PRESS/RETNA

GW At the other end of the six-string spectrum, you do some straight-up acoustic playing on the new album.

WHITE Yeah, I played a Gibson L1. That's the Robert Johnson model. I have one from 1915. There are clips of me using that one all over the place on the last tour. We just put a surface-mounted pickup on it, one of those you tape on, like they use on a violin. It was hard to pull off live. But we do have songs where Meg wouldn't play so loud and it would be okay. I love that guitar a lot. It's probably my favorite.

GW What about "A Martyr for Your Love"? Is it your contribution to the great





REIGN WITH THE GAIN

VOX conquers new territory with the Classic Plus Series, the heaviest all-tube VOX amps yet. The AC100CPH head rocks legendary VOX tones plus VOX gain like you've never heard before.

Find out more at
www.voxamps.co.uk/classicplus
Rock and rule.



VOX
50 YEARS OF GOLDEN TONE
★★★★ since 1957 ★★★★

Also in the Classic Plus range:
AC50CPH 50-watt head,
AC50CP2 50-watt 2x12 combo.
AC100CPH shown with V412BN 4x12 cabinet.
©2007 VOX USA 316 S. Service Road
Melville, NY 11747 • (631) 390-8737
myspace.com/voxamplification

genre of jailbait songs?

WHITE *[laughing]* I don't know, because I'm not sure who that character is. How old is he, the guy who's singing? Maybe he's 16 just like the girl.

GW It seems like a creepy older guy.

WHITE It seems like it might be. But he could be the same age as her. I never really determined that. The main idea is that the guy is going make a sacrifice and not ever explore the idea of having a relationship with the girl, 'cause he knows how it's going to end up anyway. What if we were so smart as to do that in real life? Most people, when they start a relationship don't say, "Oh come on, we know how this is going to end. Let's not even bother." The idea is, what's the difference between negativity and realism? They're very close. A lot of things I say sound realistic in my mind, but to other people they may sound very negative.

GW That song also has the scarlet woman motif: the red shoes, the girl's ruby shoes.

WHITE It's always good when you're writing to give people a macguffin, as Alfred Hitchcock used to say—something to latch onto, just to keep them interested for a couple more seconds. If you give people something visual they can latch onto, they might be compelled to learn something more about the character. But when you're constructing a song, you don't always get to do everything you think up, because, again, you're just maneuvering what's being given to you. I had a song on the last album, "Take, Take, Take," where there were about nine or 10 verses I'd written, but I just couldn't get to 'em all, man. The song would have been so long—12 minutes or something. So I had to start determining what's gonna live and what's gonna die, like you're directing a film and you have to decide which scenes to cut.

GW How long have you been playing mandolin, an instrument that crops up on "Prickly Thorn, but Sweetly Worn"?

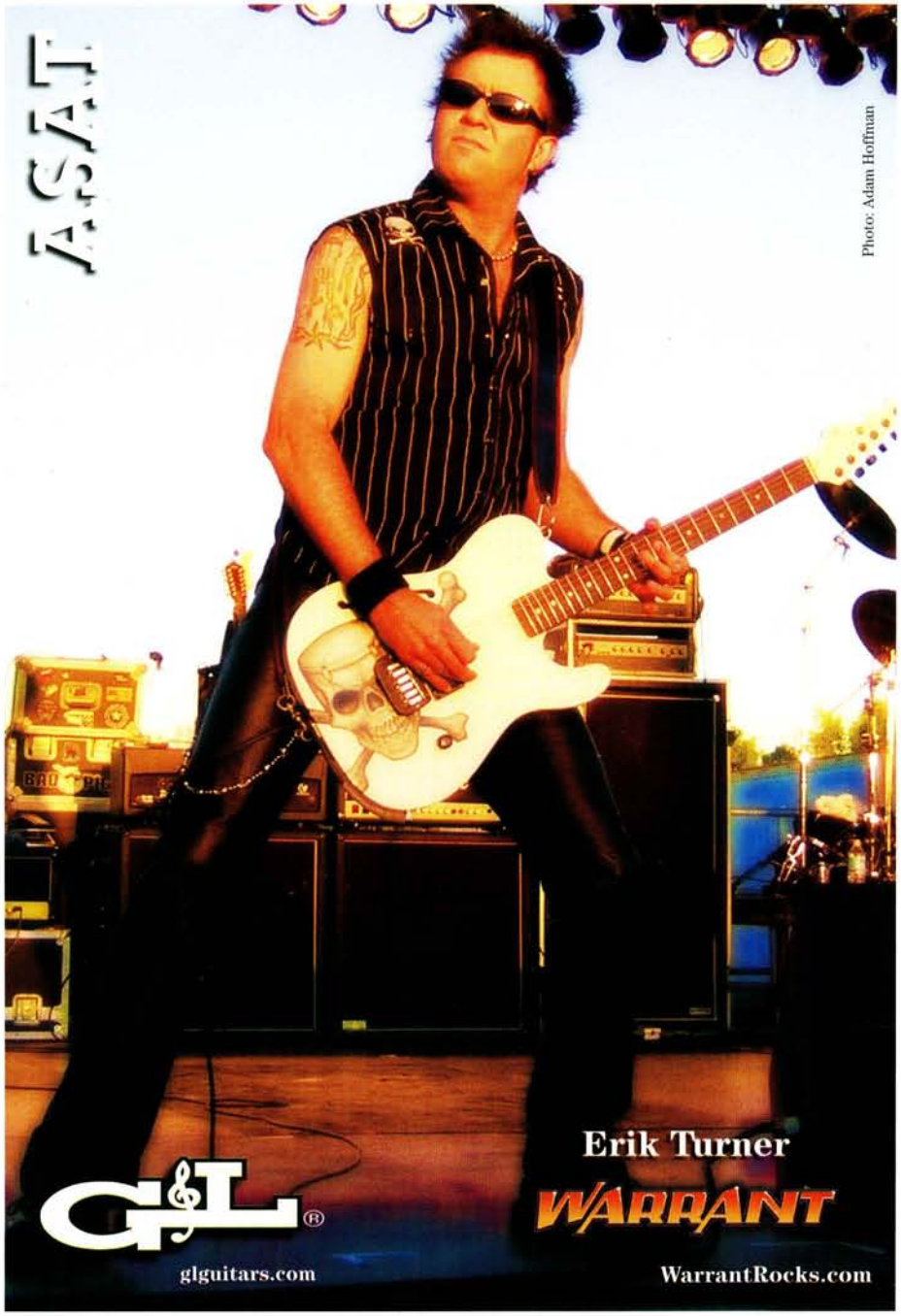
WHITE I started playing mandolin right before I did the film *Cold Mountain*. I wanted to buy the one I used in the film. I signed something saying I'd buy it, but then they auctioned it off instead. So I went and bought a really nice one, a Gibson F4. I really love the mandolin. It's a different world from guitar. I love bluegrass music.

GW What's with the Scottish motif on the new album?

WHITE Meg and I have Scottish ancestry, and the song "Prickly Thorn" just sort of came out of the mandolin. It started being a song about Scotland. I played pump organ on the demo and I said, "Well, this part should obviously be bagpipes." I wanted the song to exude its Scottish nature and not be confused with Irish folk music or American folk music, because of the mandolin. And the one thing you can do to make sure something sounds Scottish is put bagpipes on it.

GW Speaking of mandolins and country matters, what brought you down to Nashville?

WHITE I just wanted to live down south. I looked at a lot of places down in Alabama, Memphis, the Carolinas... Nashville just felt right. I like the positive atmosphere. I'm coming from a strange realm: Detroit, garage rock and roll. In contrast, the perception of country fans is that they're loyal to the death. And that's true. That was never the case in garage rock. You may like a band this week, but not next week. And the White Stripes have gone through the mill: we've had a complete rollover of fans on just about every album. It starts to get on your nerves. You do all this work building up a relationship with an audience, and these people just walk away. And it's for completely shallow reasons. They can't like you anymore because the person who lives next door to them likes you. So now they have to like someone more obscure, so they can keep their identity going. I mean that shit just gets old. So



EMINENCE FRONT

SPEAKER TALK WITH GEORGE LYNCH

Guitarist George Lynch emerged from the '80s guitar blitz with one of the most recognizable guitar tones of the era. That's an accomplishment that few can boast, and Lynch just may have achieved it because he understands how just about every variable affects the signal chain. "One of the biggest obstacles we encounter as guitarists is finding a tone that helps us translate the ideas we hear in our imagination to reality," says Lynch. "Every element in our signal chain affects our tone, from the pick we hold in our hand to the equipment and software that's used to record and master our CDs and everything in between. Speakers are one of those elements that are commonly and mistakenly overlooked as not being of critical importance."

Lynch's classic rock tone owes much to his famous ESP custom guitars and Randall amps. But the vintage speakers he placed behind the speaker grilles also had a great effect on his sound. "I personally tend to favor real old-timey vintage speakers, such as pre-rola Celestion, Goodman, Elac, square-back Eminence, certain JBLs, Utahs, Bulldogs, and certain Fanes," says Lynch. "Over the last couple of years, though, I've been working with Eminence to develop a speaker that incorporates the qualities of a lot of these older speakers—ones that break up at just the right point, and that have the optimum magnet composition, cone construction, and power-handling capabilities that modern and classic players require."



Those efforts have culminated in the creation of the Eminence Super V Driver, which features a cast vs. stamped frame, custom voice coil and cone, and a ceramic magnet. Says Lynch, "The Super V has a punchy, in-your-face clarity yet still retains a sense of warmth with just the right "breakup point" for creamy saturated soloing."

Actually, Lynch's affinity for Eminence speakers goes back a long way. "The amp I pretty much grew up with back in the day was an Acoustic 150," Lynch recalls. "What was great about it was that it was loaded with six 10" Eminence speakers. Though the amp was transistor, the Eminence speakers helped make up for its lack of warmth and saturation."

These days, Lynch has returned to his ESP-through-a-Randall rig. Specifically, he is running three Randall Lynch Box heads containing three of four modules (Mr. Scary, Brahma, Super V, and Grail) into Baltic birch ported Lynch Box cabs loaded with four 12" Eminence Super V speakers. His guitars include an ESP mohagany-bodied Super V, an ESP GL-56 re-issue, an ESP "Skulls and Snakes" custom, and his classic ESP Tiger. All his guitars are loaded with Seymour Duncan Screamin' Demon or Super V pickups, and they're strung with Dean Markley Super V .010-gauge strings. Lynch uses a Morley Tripler to switch between amps. His effects include a custom overdrive pedal built by Jimmy Wiggle at Groove Tubes, a vintage MXR Phase 90, a vinatge '70s-era Echoplex, an old Boss 10-band EQ, a Fulltone Dejà Vibe, and a Mutron Octavider.



To see and hear what George Lynch is working on, go to www.georgelynch.com.

maybe in the atmosphere of country music there'll be no worries about coolness and trying to second guess the hipsters. 'Cause I give up. All you cool-looking people: you win.

GW There's always been an interesting sense of nostalgia in your choice of cover songs. How did you discover the song "Conquest"?

WHITE I used to listen to this Patti Page album when I had my upholstery shop in Detroit. "Conquest" was the last song on the album, and I always wanted to cover it. And on *Icky Thump*, all these themes of role reversal kept popping up, flipping on the script on these characters, like the song "Effect and Cause," flipping those two things. It's an album about people taking charge of their life and making a change. So it seemed a perfect time to do "Conquest," because the female character in the song, she turns the tables: the hunted becomes the huntress. How often does that really happen? A simple notion, but it seemed to fit very well. Musically, it fit in with a certain Latin theme we'd been working with. We found this Mariachi trumpeter to play on the track, and it worked out really well. This romantic conquest becomes a battle between Mariachi trumpet and speed metal guitar.

GW Do you like a lot of that kind of music from the late Forties and early Fifties?

WHITE Oh yeah, very much so. Les Paul and Mary Ford, for example. You should check that out for sure, what he was doing with high-pitched guitars. Incredible.

GW What's your connection to the power pop tradition that the Raconteurs are coming out of?

WHITE Mostly, the Raconteurs come out of the idea of me working with another songwriter, Brendan Benson. It's the first time I've ever really done that. Brendan brings a lot of craftsmanship to the construction of the songs. So there's a lot for me to learn. It's an opportunity for me to deconstruct the constructionism that's going on. Brendan's knows how to construct melodies a lot better than I do. I'm probably more raw and off-the-cuff. Those two things collide and something interesting happens.

GW Do you use completely different guitar gear with the Raconteurs than you do with the White Stripes?

WHITE Yes. I've got two of the custom copper Triple Jet guitars that I use with the Raconteurs, but not the White Stripes. And I have a three-pickup Gretsch Anniversary Jr. that I use with the Raconteurs. I like it because the body is small but thick. To get a thick body you usually have to go to the White Falcons and things like that. And I used the 100-watt Silvertone and blackface Twin Reverb with the Raconteurs. I couldn't add the silverface Twin and use three amps like I do with the White Stripes; it would be too loud. Brendan's using old [*Fender*] Supros with 50-watt Silvertones.

GW You've got a couple of Nationals that you use in the Raconteurs as well?

WHITE I've got one white one. I don't have many guitars, but I got that white National when we were staring to do the Raconteurs. I got a couple of guitars that I thought I would use live. But at the same time I was building those copper Triple Jet guitars, so I didn't really use those other ones.

GW You're real busy these days. You're gonna play Elvis in a film?

WHITE I just did that a couple of weeks ago. [*Actor*] John C. Reilly called up and asked me if I'd do it. It's 1957 Elvis, and that's the Elvis I love. It's a send-up of biopic films, about a fake character named Dewey Cox, who John C. Reilly played. It's really funny. These guys have made some really fun films: *Anchorman, The 40-Year-Old Virgin, Talladega Nights*... I just have a tiny scene. It was all improvisational. No big deal.

GW How did you get into being Elvis? Did you study footage of him from the era?

WHITE No. It was no trouble walking around the house imitating Elvis. I've been doing that since I was a little kid. Hasn't everybody? ■

USE MORE GEAR!
MORLEY® & EBTECH®
CAN SHOW YOU HOW



New!
Available Now

QUAD BOX
Route two guitars to two amps. Then, select either guitar with the click of a switch and use any combination of both amps. True Bypass circuit prevents signal loss.





ABY SELECTOR COMBINER
Route one guitar to two amps. Then, select or combine any combination of both amps. Can also be used to route two guitars to a single amp. True Bypass circuit prevents signal loss.





George Lynch Tripler
Route one guitar to three amps. Then, select or combine any combination of all three. Boost knob ensures max guitar level & "TrueTone Bypass" circuit prevents signal loss and maintains guitar tone.





...and don't let annoying ground loop hum prevent you from multi-amp bliss!

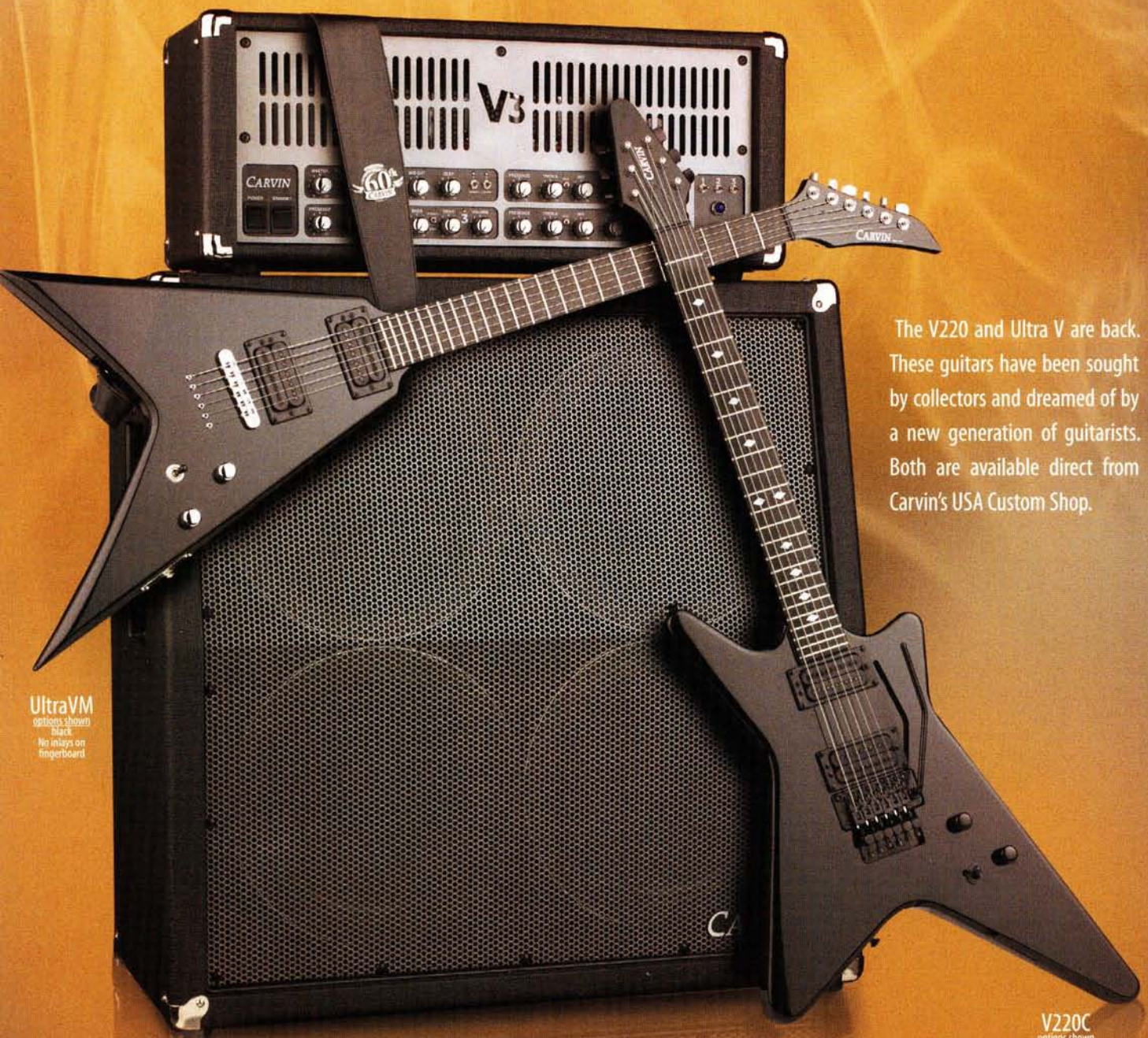


HUM X
Stops ground loop hum at the source. Simply plug Hum X into wall outlet and plug offending equipment into Hum X. That's it!

HUM ELIMINATOR
Stops hum caused by ground loops or unbalanced cables that can occur when using multiple amp set-ups. Simply place on audio lines between offending gear.

Morley® and Ebtech® are Divisions of Sound Enhancement Products, Inc.
www.morleypedals.com www.ebtechaudio.com

Custom Shop Legends Return



The V220 and Ultra V are back. These guitars have been sought by collectors and dreamed of by a new generation of guitarists. Both are available direct from Carvin's USA Custom Shop.

UltraVM
options shown
Black
No inlays on fingerboard

V3 All-Tube, 3-Channel Half Stack
100w, Matched Groove Tubes™, Celestion Speakers

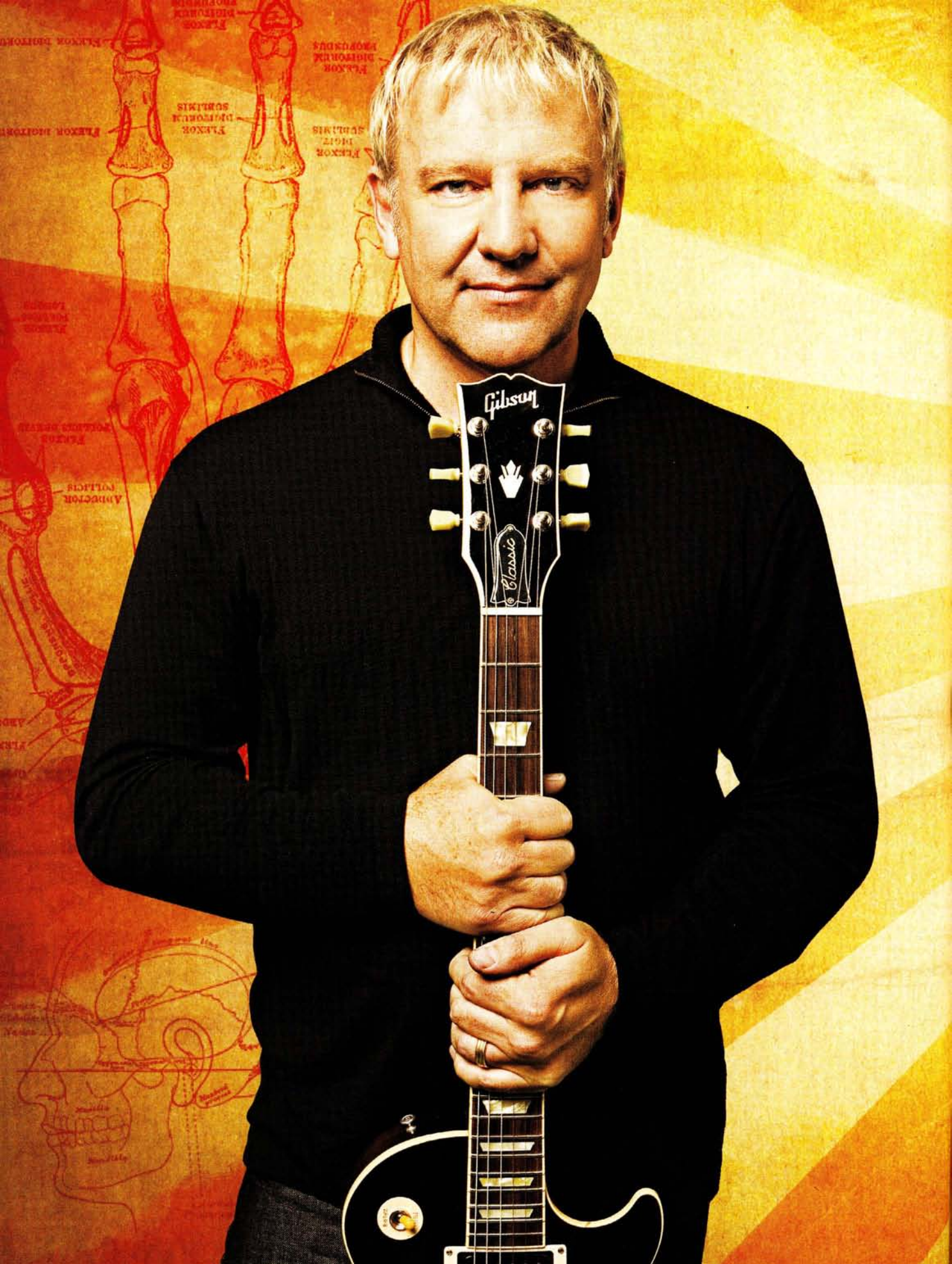
V220C
options shown
Diamond Mother of Pearl Inlays
Black Hardware

MADE IN USA

CARVIN
Pro Sound • Amps • Guitars

12 MONTHS ZERO INTEREST

CARVIN.COM • DIRECT SALES 800-854-2235 • FREE CATALOG • FREE DVD


Gibson
Classic

Vital Signs

AS RUSH DROP THEIR LATEST RELEASE, SNAKES & ARROWS, GUITARIST ALEX LIFESON REFLECTS BACK ON MOVING PICTURES, THE PROG-ROCK MASTERPIECE THAT GAVE LIFE TO THE POWER TRIO'S LEGEND.

BY JOE BOSSO | PHOTOGRAPH BY DALE MAY

IF YOU WERE a teenage male in the Seventies, the chances are very good that you had long hair and a wispy moustache and went to rock concerts with a doobie in your back pocket. And the chance is even better that the band you went to see was Rush. Back in their heyday, guitarist Alex Lifeson, bassist Geddy Lee and drummer Neil Peart effected a Jedi warrior sci-fi look straight out of the then-newly released *Star Wars* film. No doubt the first image you glimpsed of Lifeson was that of a mythical-looking rock god with a blond Prince Valiant 'do, resplendent in satin scarves and capes and wielding his Alpine White Gibson EDS-1275 double-neck on such space-rock classics as "Xanadu" (no, not the Olivia Newton-John hit, although that would have been interesting). Lifeson cut quite a figure in those halcyon days, especially when bathed in orange-and-yellow lights as he soloed before a backdrop of the "starman" logo taken from the back cover of Rush's science-fiction opus, *2112*.



BUT THE ALEX LIFESON who sits before me in the *Guitar World* offices bears not a soupcon of that enigmatic, angelic presence. "I feel like I have little connection to that person at all," he says, between sips of bottled water. Now 53, he's still blond, though his close-cropped hair is flecked with gray. "And I've lost some in the back," he says, leaning forward to display the lamentable evidence of male-pattern baldness. "I couldn't grow that Peter Frampton hair again if I tried. Come to think of it, Peter Frampton can't grow Peter Frampton hair anymore!"

Refreshingly devoid of rock-star vanity ("Rush has never been a band of pin-ups, thank God!"), Lifeson brims with good cheer and is big on eye contact. "It's a fabulous time in my life," he says. "In July I'm going to be a grandfather again, which thrills me to no end." (Lifeson already has one grandchild from his second son, Justin.) "It might not be very rock and roll of me to say, but I *love* being a grandfather. Love it, love it, love it."

He pauses briefly, becoming reflective. "The thing is, I don't take anything for granted anymore—my family, my music, you name it. Unfortunately, it took Neil's tragedies to teach me that."

The tragedies he's referring to are almost unbearable to consider. In 1997, Peart's daughter and only child, 19-year-old Selena Taylor, was killed in a car accident. Less than a year later, his common-law wife of 22 years, Jaqueline Taylor, succumbed to cancer. "Neil was 44 years old and his life was over," Lifeson says softly. "How do you come back from that? Geddy and I didn't know what to do, other than to be there for him and give him his space."

AXOLOGY

GUITARS (acoustic) early Seventies Gibson J-55, Larrivée, Garrison G50-CE six-string and AG-400 12-string; (electrics) 1959 Fender Telecaster reissue, 1968 Gibson ES-335, Les Paul Goldtop Reissue

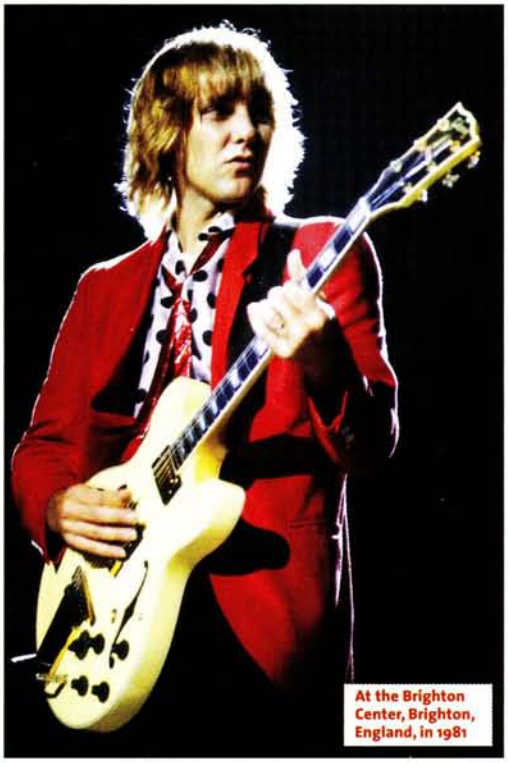
AMPS 20- and 40-watt Marshall combos, 50- and 100-watt Marshall heads, Vox AC30, Roland JC-120, Hughes & Kettner SwitchBlade head and TriAmp MKII head, Marshall and Bogner 4x12 cabinets, Hughes & Kettner cabinet with Celestion Greenback speakers

EFFECTS Electro-Harmonix Electric Mistress, Musitronics Mu-Tron flanger

STRINGS Dean Markley (010–.052) on electrics







At the Brighton Center, Brighton, England, in 1981

As it turned out, Peart needed a lot of space. Music, which had always been the drummer's anodyne, offered little solace. "Neil told us, 'Consider me retired,' " says Lifeson, "and in a way, we had to take him at his word." Peart set out on a two-year, 55,000-mile motorcycle trip back and forth across North America (documented in his book *Ghost Rider: Travels on the Healing Road*). Eventually, his travels took him to Los Angeles, where he met his future wife, photographer Carrie Nuttall. The two married on September 9, 2000. Not long after, Peart called his band mates to tell them he was ready to give music another go.

"We were thrilled for Neil on so many levels," says Lifeson, "and of course we were ecstatic that he wanted to get the band back together. But it was tough. He hadn't touched the drums in years, and when he finally sat down at the kit, I'd say he was one-tenth the drummer he used to be—still pretty great, but there was a long way to go. However, we weren't putting any time restrictions on him. When he was ready, so were we."

In 2002, Rush released *Vapor Trails*, their first album in six years. A brave, although at time tentative album, it saw the band embracing, as always, odd meters (the song "Freeze" alternates between 6/4, 5/4 and 4/4) but eschewing keyboards and guitar solos. "We felt the record should be as natural as possible," says Lifeson. "We were learning to be a band again. That can be hard to do when you're getting on in years and you've been through hell."

A middle-aged Rush needn't be a bad Rush, and the band's bold new album, *Snakes & Arrows* (Atlantic), should be greeted with hosannas by the faithful. Produced by Nick Raskulinecz, who helmed the Foo Fighters' *One by One* and *In Your Honor*, it sees the Canadian trio stoically refusing to become part of the *ancien regime* of prog-rock. The slamming, riff-heavy first single "Far Cry" immediately joins the ranks of Rush's finest pop offerings. Interestingly, however, the record's most rewarding moments are also its most frustrating. On acoustic-based tracks such as "The Larger Bowl" and "The Main Monkey Business," Rush reject the notion that songs must follow conventional structures, inverting

TOP: DALE MAY; BOTTOM: ROSS HALFIN


THERE'S A FINE STRING
BETWEEN LOVE & THE BLUES.
DR
THE HANDMADE STRING,™ IN GOOD HANDS.
Derek Trucks plays DR PURE BLUES electric guitar strings, designed with pure nickel wrap wire. Hear the increased sustain, vintage tone and great lows. Derek's taken his tone to the next level. Will you? Make sure to pick up the latest album from The Derek Trucks Band, Songlines and the new DVD Songlines Live.
THE DEREK TRUCKS BAND
SONGLINES
www.drstrings.com 201.599.0100
photograph by Josh Mintz

the standard verse-chorus-middle-eight formula in ways that are unusual yet satisfying. "Workin' Them Bones" features some of Peart's most heartfelt, straight-forward lyrics ("No one gets to heaven without a fight"—hey, he knows). As sung by Geddy Lee, whose upper-register wail has deepened with age, the words hit you where you live.

Snakes & Arrows serves up a veritable smorgasbord of Alex Lifeson guitar styles, but perhaps the biggest surprise is "The Way the Wind Blows," in which he displays his penchant for pure, unadulterated blues soloing. "That's probably the last thing people expect from me, which is why I did it," Lifeson explains. "When I hear that sound, I feel like we're a new band, just like we were when we made *Moving Pictures*. You know, people didn't expect that sound from us either."

Moving Pictures. An intoxicating, exhilarating marriage of planetarium-like prog-rock madness and new wave spunk. It's been 26 years since the release of the synapse-altering album that introduced Rush to the mainstream, and Lifeson marvels at its longevity. "It's become one of those 'Desert Island Discs' to a lot of people," he says, "which is a huge compliment. I'm very proud of that record. And to be quite honest, if we never made *Moving Pictures*, I probably wouldn't be sitting here right now talking about our new album. Certain records are epochal; they're a zeitgeist unto themselves. For us, *Moving Pictures* was it. Hopefully, we'll have a few more."

GUITAR WORLD Before we talk about the new record, let's revisit *Moving Pictures*. While recording it, did you have the slightest idea how popular it could be?

ALEX LIFESON Not at all. Did we think we were doing great work? Absolutely. But you never think, In 26 years this album will still be selling 15,000 copies a week. No way.

GW At the time, how influenced were you by new wave? Many of the songs on the album are short and poppy, at least by Rush standards, and your guitar sound bears similarities to that of Andy Summers.

LIFESON I was *very* influenced, in many ways. I cut my hair! [*laughs*] That shocked a lot of our longtime fans who were used to my long, flowing locks. Also, I started dressing cooler, more au courant, wearing bright, colorful blazers and ties. I didn't look like I'd just come from a Renaissance fair. [*laughs*]

It was time for all of us to change, musically, visually—our entire attitude. The songs got shorter, more accessible. It felt good to become a bit of a new band. We were listening to the Police, and their impact was huge. We saw that a rock trio could do so many different things.

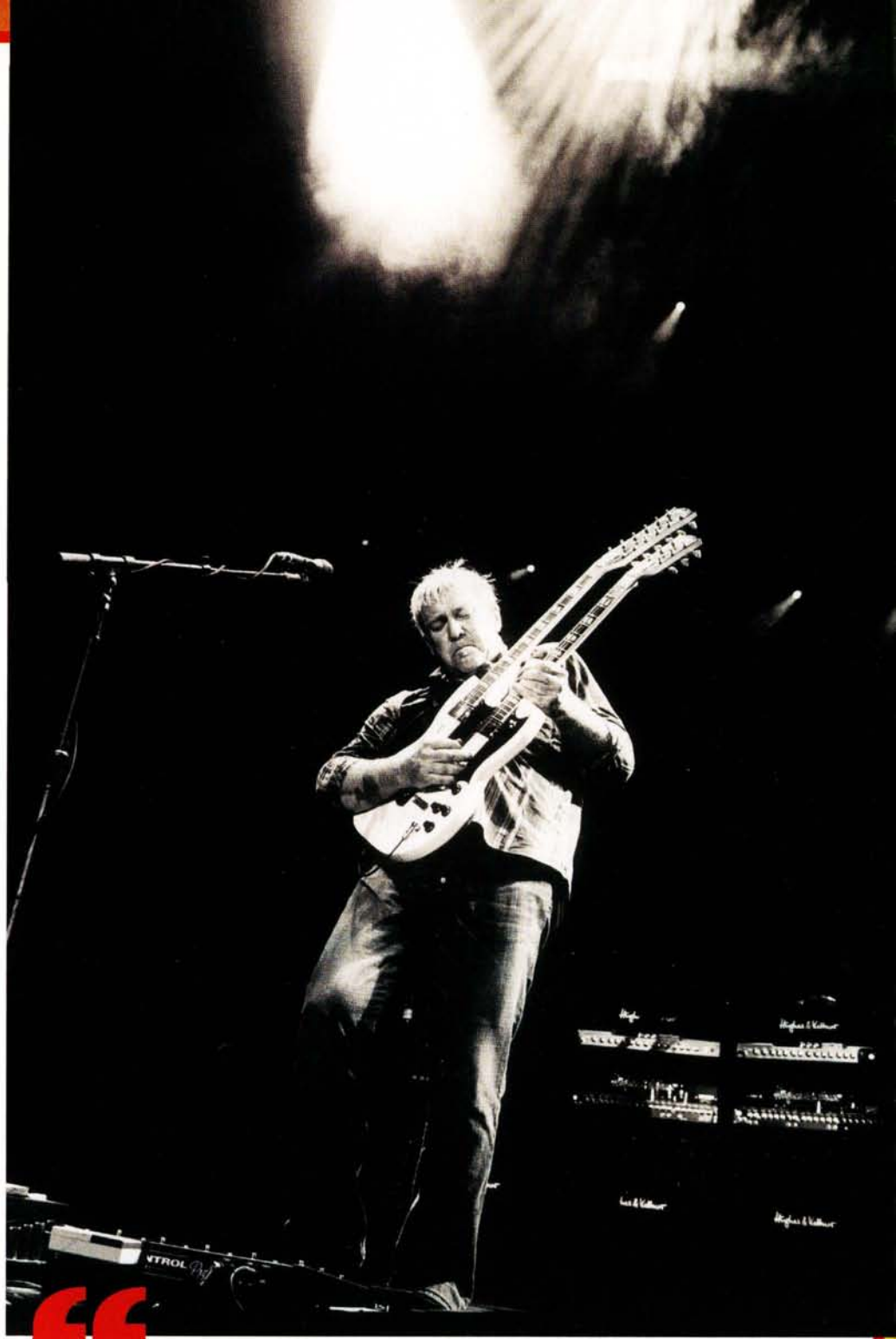
GW A hint of that impact was apparent on *Permanent Waves*—the reggae break in "The Spirit of Radio"—and on "Vital Signs," from *Moving Pictures*.

LIFESON Yep. That was early Police influence. Their rhythms, their sounds... It was as exciting as when Cream came out. For us, it was a matter of using those new wave influences in ways that enhanced, but didn't degrade, what we were doing.

There was the Edge too. What he did with the echo pedal is beyond measure. Yeah, the Edge and Andy Summers were very high on my list in those days. Still are.

GW What's interesting is, in 1981, both Rush and the Police became enamored with synthesizers: Rush on *Moving Pictures*, and the Police on *Ghost in the Machine*.

LIFESON Great minds think alike. [*laughs*] When Geddy got into keyboards, it just seemed like a natural progression. We were trying to expand



"THE THING ABOUT RUSH IS, WE HAVE FUN, EVEN THOUGH WE LOOK LIKE WE'RE NOT."

ROSS HALFIN

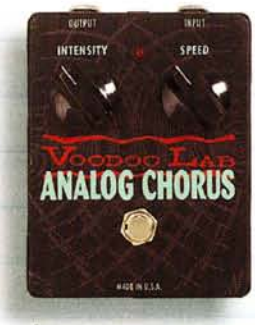
YOU DO THE MATH.



$84.00*



$79.99*



$169.00*



$89.00*







$79.50* $299.00* $269.95*



$99.95*

Head on down to your nearest DigiTech dealer and see for yourself that the CF-7 ADDS UP.

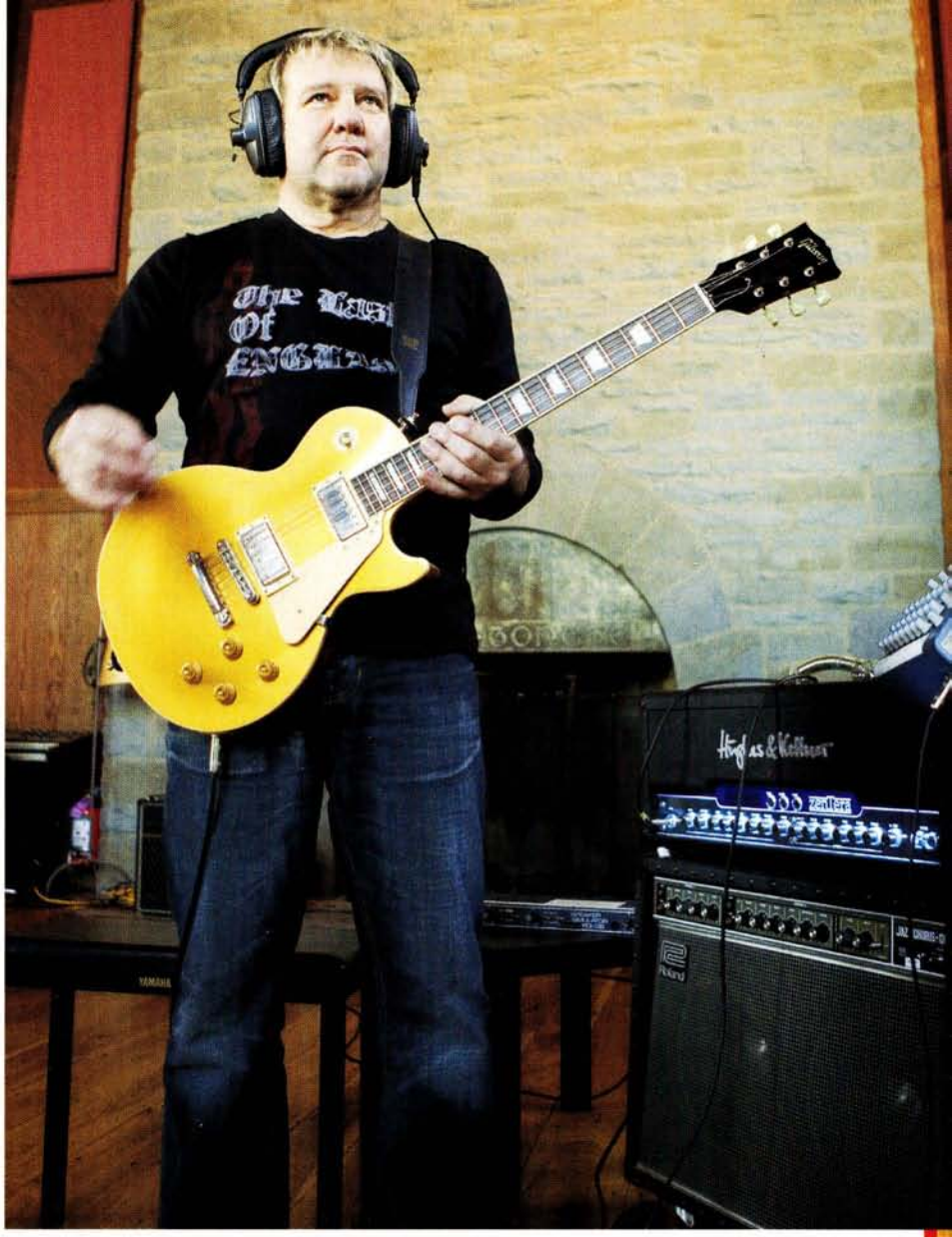
Chorus Factory – 7 pristine models of 7 classic choruses • www.digitech.com/CF7

DigiTech
The Power to Create

A Harman International Company

* Based on U.S. prices published on popular Internet retail sites as of March 21, 2007. Your price may vary. ©2007 Harman International Industries, Inc. All Rights Reserved. DigiTech, X-Series, Chorus Factory, and Multi Chorus are trademarks of Harman International Industries, Inc. registered in the U.S. and other countries. Voodoo Lab is Digital Music Corp. brand. Analog Chorus, TC Electronic® Stereo Chorus/Flanger, Fulltone® Choralflange®, Boss® CH-1 Super Chorus®, EHX® Small Clone® and Boss® CE-5 Chorus Ensemble® are trademarks of their respective companies and are not associated or affiliated with Harman International Industries, Inc. They are trademarks of other manufacturers in the U.S. and worldwide and were used merely to identify products whose sounds were reviewed in the creation of this product.





our sonic palette. Like the Police, we didn't want to be limited by the power trio paradigm.

GW It must have been hard for Geddy to play both bass and keyboards at the same time. Did you ever think of adding a fourth member?

LIFESON No, never. Geddy had everything under control, even though he had to be a bit of an octopus at times. I was operating foot pedals too. God, I had to dance around like crazy.

GW You're just a bunch of Fred Astaire–type multitasking fools, huh?

LIFESON You said it! [*laughs*] If there was a harder way of doing things, that's what we did. But while making *Moving Pictures*, I remember thinking to myself, The guitar is pretty much the dominant sound of the band, so why am I working so hard at it? Using effects and making my sound more processed enabled me to explore space and different textures; it freed up our sound and, more importantly, our songwriting. It was a very fun time. You have to understand, we'd done the 20-minute science fiction opuses. It was getting boring.

GW Even so, Rush have always been labeled as "cerebral" rockers—that is to say, not Van Halen. Did that ever bother you?

LIFESON No. [*laughs*] My God, no. The fact that we don't write songs about getting laid on Sunday night? That's never been us.

GW Wait a minute: who gets laid on a Sunday night? That's back-to-work night!

LIFESON Now *there's* an idea we might be able to explore. [*laughs*] No, but see, even though we have no problem with the rock and roll lifestyle, Rush have always been about musicianship. If that makes us "cerebral," fine. Also, I think as Neil developed as a lyricist, our music became more poignant. The thing about Rush is, we have fun, even though we look like we're not. [*laughs*]

GW Did having a big hit with *Permanent Waves* add to any pressure while recording *Moving Pictures*?

LIFESON Not at all. We were cruising! We had the wind at our backs and we were having fun. Perhaps that's why it's one of our most famous records: people can tell when a band is on fire, and we were, boy.

GW What guitars did you use on the album?

LIFESON My mainstays: a Gibson ES-335, a 355, my Howard Roberts Fusion guitar and my

ANDREW MACNAUGHTAN



PRIVATE STOCK

PRS PAUL REED SMITH GUITARS
www.prsguitars.com

Sportscaster, which is a Strat that I modified with humbuckers, a Floyd Rose and a Shark neck [*the Ottawa company Shark makes replacement necks*]. The body is the one Strat component that remained.

GW Tell me about the solo in "Tom Sawyer." How long did that take to work out?

LIFESON I winged it. [*to my astonished face*] Honest! I came in, did five takes, then went off and had a cigarette. I'm at my best for the first two takes; after that, I overthink everything and I lose the spark. Actually, the solo you hear is comped together from various takes. Most of my solos are comps, now that I think of it.

In truth, yes, I had an *idea* of what I'd play, but I don't get married to ideas for solos during the writing; that's how performances gets sterile and formulaic. Of course, the irony is, once I record a solo, that's what I wind up having to play the rest of my life! [*laughs*]

GW Anybody's who's listened to the radio for the past 26 years knows the opening riff to "Limelight." That's one of those it's-so-simple-it's-genius licks.

LIFESON Thanks. I got lucky that day. How these riffs appear is a mystery. I remember that we had the song pretty much mapped out, and there is a pre-chorus section where I play chords that are very much like the riff. I think what I ended up doing was just simplifying it for the opening. We knew we needed to kick the song off somehow.

It's funny: after all these years, the solo to "Limelight" is my favorite to play live. There's something very sad and lonely about it; it exists in its own little world. And I think, in its own way, it reflects the nature of the song's lyrics—feeling isolated amidst chaos and adulation.

GW "YYZ" has gone on to become one of the band's best-loved instrumentals.

LIFESON And that came from just jamming. As you might know, *Y-Y-Z* is a transmitter code for the Toronto International Airport, and what we did was open the song in a 10/8 rhythm, which is actually Morse code for those initials. It's a weird thing: People expect Rush to have an instrumental on every album—I guess because we're known as "musicians' musicians"—but that's not how we operate. Neil can usually make lyrics fit any kind of rhythm or chord arrangement, so for us to turn a song into an instrumental, it has to be because we feel that's what the song is meant to be.

GW Let's talk about the new album, *Snakes & Arrows*. Aside from his hard-to-pronounce last name, what made you decide to work with producer Nick Raskulinecz?

LIFESON Well, that was the reason: his name. [*laughs*] I relate to him, for obvious reasons [*Lifeson's given surname is Zivojinovich*]. Originally, we talked to a few producers, but the vibe wasn't there—not totally. And then I guess Nick heard we were getting close to recording, and he told his management, "I've gotta do it! No matter what, I have to work with Rush. Get me a meeting!" Crazy, genuine enthusiasm: we'll take it. [*laughs*]

Nick flew up and met with Geddy and me. He had such exuberance and true passion for making music—a real thoughtful guy whose energy was infectious. Geddy and I looked at each other, and we could tell we'd have a good time working with him. And we were right: there wasn't a single moment of tension or stress throughout the recording; every day was a joy to go to work.

GW But is that necessarily a good thing for making an album? Doesn't a little dramatic tension push you out of comfort zones and into unexplored areas?

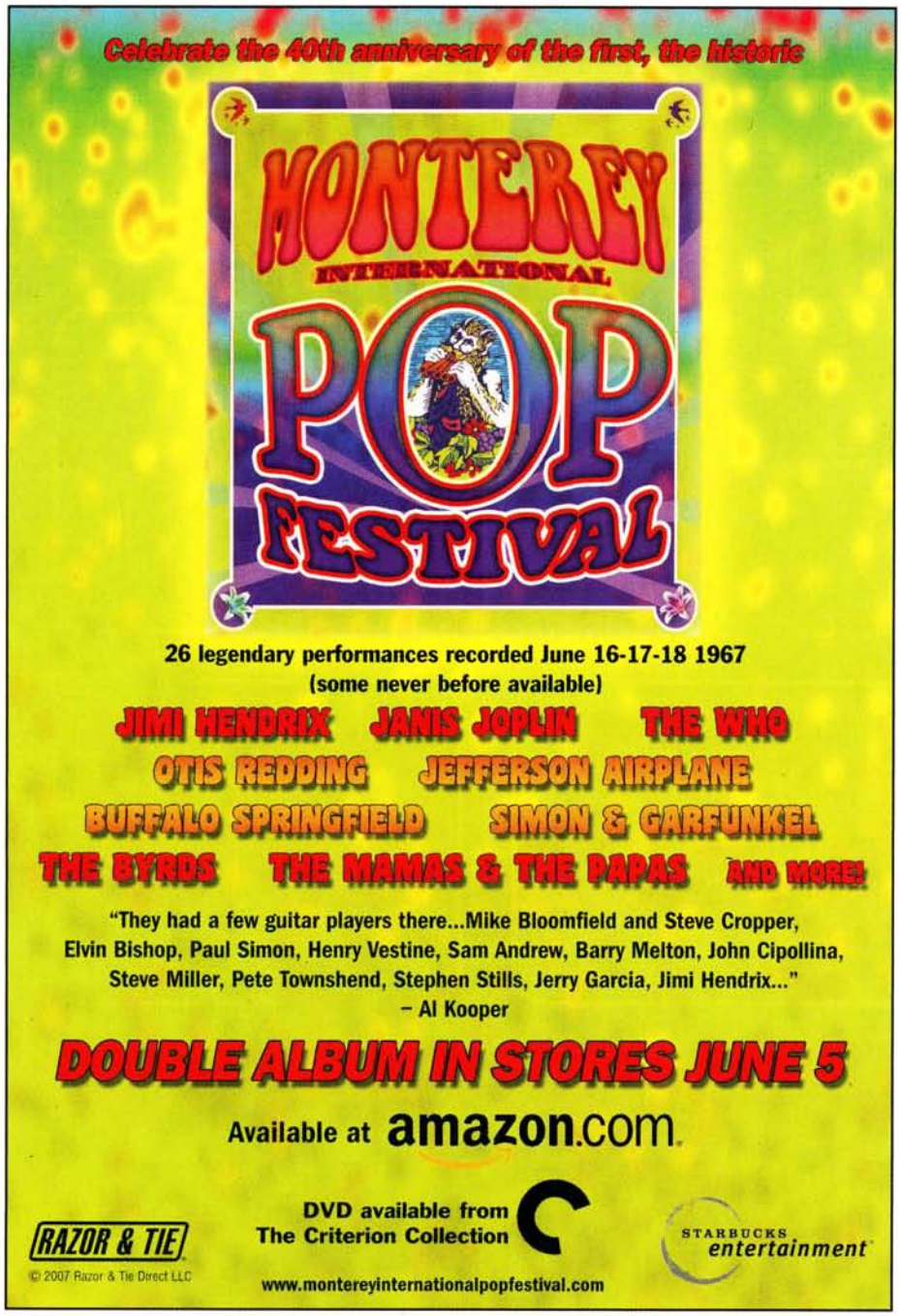
LIFESON I know what you mean. One doesn't want to feel *too* contented; you have to feel challenged by the music. But Nick *did* push us, sometimes in ways we never expected.

GW How did he push you as a guitarist?

LIFESON [*very long pause*] This is tough... See, I was so focused—I'm not saying the other guys weren't—but because this album was written on the acoustic, I was so hot going in. You know how we talked about *Moving Pictures* and how I'd play solos cold? This record was the exact opposite: I knew *exactly* what I wanted. Writing a lot of the songs on the acoustic offered me a wonderful way to sketch out the album; I knew that if everything worked on the acoustic, everything would be ten times more powerful on the electric.

GW Do you guys cut proper demos before recording the actual album?

LIFESON Oh yeah. Our demos sound like pretty good records. Geddy has a Logic recording system in the writing room in his house, and we go in there and work things out. By the way, he lives five minutes away from me. Can you believe that after 40 years we live so close together?



DEVIN TOWNSEND PRESENTS

ZILTOID

THE OMNISCIENT



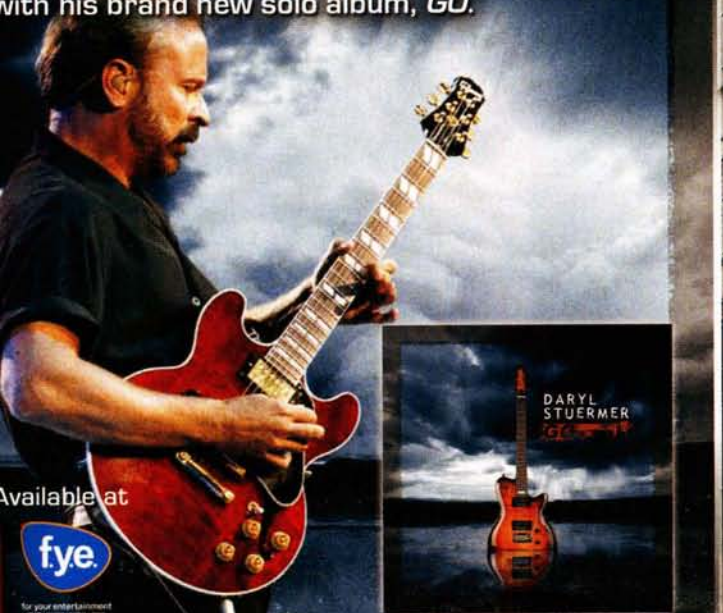
The devastatingly heavy and hilariously bizarre new concept album from Devin Townsend. One of the most prolific and colorful characters in the world of metal.

Symphony X



PARADISE LOST JUNE 26TH

Legendary Genesis/Phil Collins guitarist, Daryl Stuermer, makes his debut for Inside Out Music with his brand new solo album, *GO*.



Available at f.y.e.



Spock's Beard guitarist, Alan Morse offers up his first solo effort entitled, *Four O' Clock and Hysteria*.



Also hear Alan's guitar wizardry on Spock's Beard's latest release in stores now.

INSIDE out | SPV

Visit our webstore at www.theiozone.com

1601 Banksville Rd., 2nd Floor, Pittsburgh, PA 15216 ■ www.insideoutmusic.com ■ www.myspace.com/insideoutamerica

Fusion3 Guitars | PRS

Download on iTunes

Anyway, we have a great system for writing: we work three days a week from noon till six o'clock; then we play tennis or hang out with our families. A lot of times we go out to dinner after our writing sessions and talk about what we've done. A very relaxed pace.

We tracked the record at this wonderful place called Allaire Studios in the Catskills. It's a great studio with tremendous views of the mountains. Very inspiring. Nick came up and threw himself into the situation. A few songs we didn't touch at all, some songs we moved a few things around, and there was one song called "Spindrift" that we made radical changes to. We were very impressed with Nick: he wasn't afraid to tell us that we had the song all wrong. Most producers are afraid to do that with name bands. Also, he allowed us to rerecord anything we wanted, as many times as we wished. A lot of producers these days just want to Pro Tools parts together.

GW Obviously you have a pantload of guitars. How many did you bring to the studio?

LIFESON [*laughs*] A "pantload"...that's funny. I didn't bring too many, actually. My acoustics were a Gibson J-55, a Larrivée, and I also used Garrison six- and 12-strings. As far as electrics, I think I mainly used my Tele, my ES-335 and this fantastic Les Paul Goldtop reissue I have. I tried to keep things relatively... simple.

GW As you said, the dominant sound on the album comes from acoustic guitars.

LIFESON Yeah. I was playing a lot of acoustic before making the record and my head was stuck in that world. Plus, I had recently seen [*Australian fingerpicker*] Tommy Emmanuel and [*harp guitarist*] Stephen Bennett perform, and I was very taken with what they were doing. In fact, Stephen gave me a half capo, which I'd never seen before, and I thought it was really cool. You can move it around but still have open strings. What an awesome little thing! I used it on the song "Bravest Face."

GW "Far Cry" has a very strong riff. How did that come about?

LIFESON Geddy and I were jamming, and one day I found myself playing it. [*laughs*] Again, that's the magic of making music: One day you have nothing, and the next, it's all there. I feel as though it really can't be explained.

GW I expected a big solo on that song, but instead you went for a feedback section.

LIFESON Yeah, I heard these sirens in my head, so that's what I decided to do. Geddy plays the riff underneath the feedback. Another song where there's no solo is "Workin' Them Angels," and what happened was, I originally recorded a solo over this section of very Celtic-sounding mandolins. It was a cool solo, nothing wrong with it, but just before we mixed the album, I called Nick and said I didn't think the solo was necessary, that it sounded better with just the mandolins. I was prepared for a big disagreement, but Nick was like, "*Dude*! Absolutely. I was thinking the very same thing." [*laughs*] I hate to disappoint guitar fans who are waiting for solos, but sometimes you just don't need them.

GW However, you do play a beautiful solo in "The Larger Bowl." What guitar are you using on that?

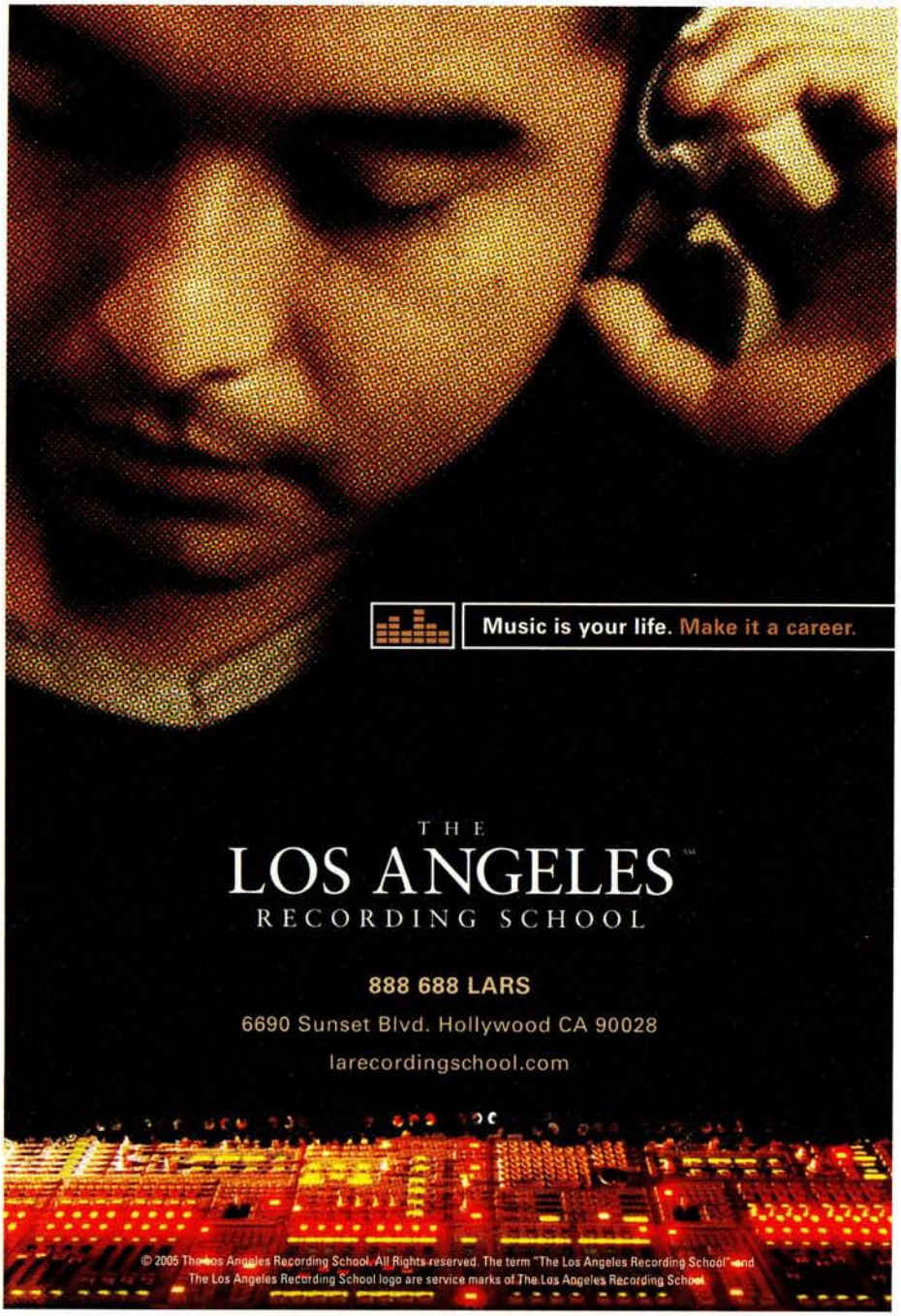
LIFESON That's my Tele. There are a lot of acoustics underneath, so when we play the song live, I might have to trigger samples so it doesn't sound as naked when I do the solo.

GW The instrumental "The Main Monkey Business" is, for the most part, a real acoustic opus. Was that your song that you brought to the other guys?

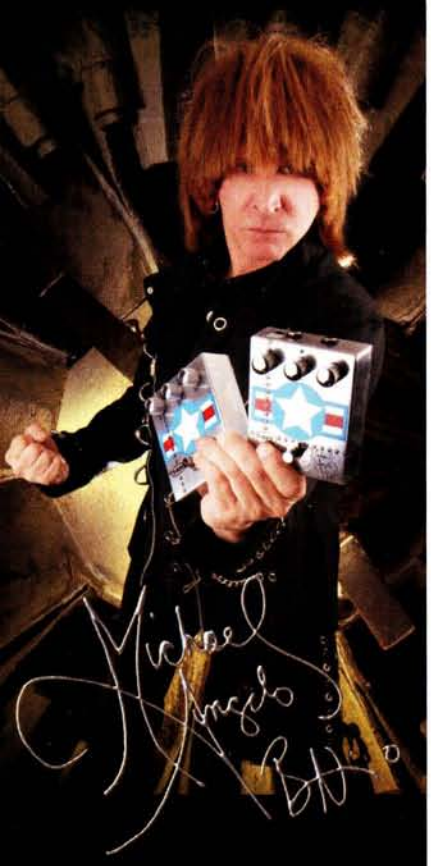
LIFESON No, not really. We wanted to do an instrumental that had some real substance, but we were getting pretty deep into finishing the record. So one day we started jamming, and the song started to emerge. At first, it was extremely complicated—it probably had about twelve different parts to it—and Nick really helped us whack it down and simplify it. The only problem is, to play the song live I might have to bring out the doubleneck. I think I can put piezos in it to approximate the 12-string acoustic sound. [*rolls his eyes*] Man, I dread it though; that thing weighs a ton! You feel it the next day in your neck and shoulders. Maybe I'm just getting old.

GW You guys have been together for so long. Tell me, have you ever had a good slugfest?

LIFESON [*laughs*] No, no, no. But it's come close. We don't always see eye to eye; we squabble. Back in the old days when we were touring 10 or 12 months out of the year, my God, you get sick of each other. The slightest little thing one guy does can just set you off. But at those times when we do fight, five minutes later we're saying, "Shit, I'm sorry, man." We love each other, we love hanging out together, and we really love playing music together—after all these years!



Michael Angelo Batio Overdrive



- twice the pedal for twice the guitarist

T-REX engineering

Tel. +45 7572 7181 • Fax +45 7572 7198
www.t-rex-engineering.com

"...the most important book about rock and heavy metal to ever be written."
-RockUnited.com

SIRIUS SATELLITE RADIO
"HEAVY!"
-Jose Mangin
HARD ATTACK



A Vulgar Display of Power:
Courage and Carnage at the Alrosa Villa
-The shocking truth leading to the tragic murders of Jeffrey "Mayhem" Thompson, Erin Halk, Nathan Bray, and Heavy Metal Guitarist Dimebag Darrell Abbott.

ISBN 0976291770

MJS Music Publications
superior instruction from MJS...

GUITAR: Total Scales
Techniques and Applications

"For beginner to expert..." MUSIC CONNECTION
also for bass
"Total" is the key word..." BASS PLAYER



Nations #1 Best Seller For Guitar & Bass Mastery!

MJS Music Publications and...
GUITAR: Probable Chords

Guitar Player
"Every chord in each key from most basic to most complex"



Guitar One
"...expertly untangles the mess of theory behind chord/key relationships"

Guaranteed Results

With every MJS instruction title you also gain best-selling author *Mark John Sternal* as a private teacher. E-mail your questions to Mark through our website, www.MJSPublications.com.



Available at your favorite local music and bookstore.
MJS Music Publications 1-866-463-9247
mjspublications.com

POWER TRIO



CTM
(Chordmaster · Tuner · Metronome)
With over 7000 chords, a precision tuner and metronome, the Planet Waves CTM is the quintessential guitar reference tool.

For more information go to
PLANETWAVES.COM

PLANET WAVES

Available at your favorite retailer or at www.planetwaves.com

D'Addario & Company, Inc. - Farmingdale NY 11735 USA
Planet Waves and Music Utility Company are trademarks of D'Addario & Company, Inc. or its affiliates in the United States and/or other countries. © 2007. All rights reserved.

Save $30
26th Anniversary Publisher's Discount!

The #1 World Best-Selling Ear Training Method for 26 Years

They laughed when I said they could have Perfect Pitch

... until I showed them the simple secret —and they heard it for themselves!



David-Lucas Burge

● Name any note or chord – by EAR! ● Sing any desired pitch at will ● You'll hear it for yourself – immediately. ● Copy music straight off a CD ● Play by ear – instead of searching by hand ● Identify keys of songs just by listening ● Perform with confidence ● Compose music in your head ● Enjoy richer, finer music appreciation ● You'll open a new door to new talents...

The true story behind the worldwide #1 best-selling ear training method

by **David-Lucas Burge**

It all started in ninth grade as a sort of teenage rivalry . . .

I'd practice and slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"*You* could never be as good as *Linda*," she would taunt. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact tones and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on . . .

My heart sank when the realization came to me. *Her EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know tones and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F♯, I thought.)

I had barely touched the key.

"F♯," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out . . .

"*How does she DO it?*" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians* and yet they can't tell a C from a C♯?? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I'd get my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over* and *over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile; how were you supposed to know which was which—just by *listening?*

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

Order now online at this Special Offer Page:
www.PerfectPitch.com/26years

Get $30 off + 2 Bonus CDs + FREE shipping. Use VIP code: GUITAR-22G

Call now 24 hours:
1-888-745-8880
Outside USA & Canada call: 641-472-3100

sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—*I too could name the tones by ear!* It was simple. I could hear how F♯ sounds one way, while B♭ has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand Perfect Pitch," I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones which we would then magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discoveries, many professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't *develop* it!"

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves*. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because, without looking, you're sure you're playing the correct tones). And because my ears were open, music just seemed richer.

I learned that music is definitely a HEARING art.

Oh, you must be wondering: whatever happened with Linda? Excuse me, I'll have to backtrack . . .

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: *to beat Linda*. Now was my *final chance*.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the event.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later on, I scoured the bulletin board, searching for our grades in the most advanced performance category. Linda received an A, which came as no surprise.

I scored an A+.

Sweet victory was music to my ears—mine at last!

#1 WORLD BEST SELLING 26 YEARS EAR TRAINING METHOD

Join musicians around the world who have already discovered the **secrets** to **Perfect Pitch**.

For 26 years, we've received letters from musicians in 120 countries:

● "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." *J.M., percussion* ● "Someone played a D major chord and I recognized it straight away. *S.C., bass* ● "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." *B.B., guitar/piano* ● "It is wonderful. I can truly hear the differences in the color of the tones." *D.P., student* ● "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." *J.H., student* ● "It's so simple it's ridiculous. *M.P., guitar* ● "I'm able to play things I hear in my head. Before, I could barely do it." *J.W., keyboards* ● "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." *I.B., bass guitar* ● "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own.' *L.H., voice/guitar* ● "What a boost for children's musical education! *R.P., music teacher* ● "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." *M.U., bass* ● "Although I was skeptical at first, I am now awed." *R.H., sax* ● "It's like hearing in a whole new dimension." *L.S., guitar* ● "I started crying and laughing all at the same time. *J.S., music educator* ● "I wish I could have had this 30 years ago!" *R.B., voice* ● "This is absolutely what I had been searching for." *D.F., piano* ● "Mr. Burge—you've changed my life!" *T.B., student* ● "Learn it or be left behind." *P.S., student* . . .

Now it's YOUR turn!

For 26 years now, musicians around the globe have proven the simple methods that David-Lucas Burge stumbled upon as a teenager *(plus research at two leading universities—see www.PerfectPitch.com/Research)*.

Now you can hear it for yourself. It's easy and fun—and *guaranteed* to work for YOU—regardless of your instrument, your playing style, or your current ability.

Order your own **Perfect Pitch® Ear Training SuperCourse** and listen to the first CD. We promise you will *immediately* hear the Perfect Pitch colors that David-Lucas starts you on—or return the course for a full prompt refund (you've got our 26-year word on it).

You can even check out your progress at no risk. You must notice *immediate* and *dramatic advancements* in 1) your ear, 2) your playing and singing, and 3) your *enjoyment* of music, or return your course for a full prompt refund, *no questions asked*.

Imagine the talents that Perfect Pitch can open up in YOU to advance *your* playing, *your* singing, *your own* creativity and confidence. *Then again, how will you ever know until you listen for yourself?* There's no risk. Order your course now and *HEAR IT for YOURSELF!*

HEAR IT FOR YOURSELF! Save $30, get FREE shipping + 2 Bonus CDs! Our 26 Year Offer!

We are a proud member of the Music Industry Conference, an affiliate of MENC: The National Association for Music Education.

The **Perfect Pitch® Ear Training SuperCourse** by David-Lucas Burge



You receive 8 audio CDs + easy Handbook + **TWO FREE bonus CDs** *(see below)*. For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required.

40-Day Money Back Guarantee:

You will experience Perfect Pitch for yourself—or you get a full refund!

YES! Prove to me that I have Perfect Pitch! Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice *immediate* and *dramatic advancements* in 1) my ear, 2) my performance level, and 3) my enjoyment—or I'll return the course for a full prompt refund, *no questions asked*. If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My **FREE** 74-minute bonus CD on Relative Pitch is *mine to keep* (a $15 gift)—even if I return my course for a refund. I also get **FREE**: Perfect Pitch for Children (a $15 gift).

Our **26 Year Celebration** also includes:
FREE SHIPPING worldwide to your door!

Use Your Credit Card or Debit Card to Choose a Monthly **Easy Pay Plan**: (more online)

- ❑ **10** payments of $13.90 (+ $1.95/month service charge)
- ❑ **5** payments of $27.80 (+ $1.95/month service charge)
- ❑ **1** payment of $139 (no service charge)

CARD NUMBER EXPIRATION DATE

Your **discount** price: only $139. (List : $169.)
You save $30 with publisher discount.

❑ Send **Check** or **Money Order**

Send your personal check or money order for just $139 payable to **PerfectPitch.com**. You save $30 and get free shipping worldwide. (International orders: Please submit your money order in U.S. funds.)

NAME TELEPHONE NUMBER

ADDRESS

CITY STATE ZIP

EMAIL ADDRESS (We promise we'll never give out your info to anyone, ever!)

INSTRUMENT(S) YOU PLAY (please include VOICE if applicable)

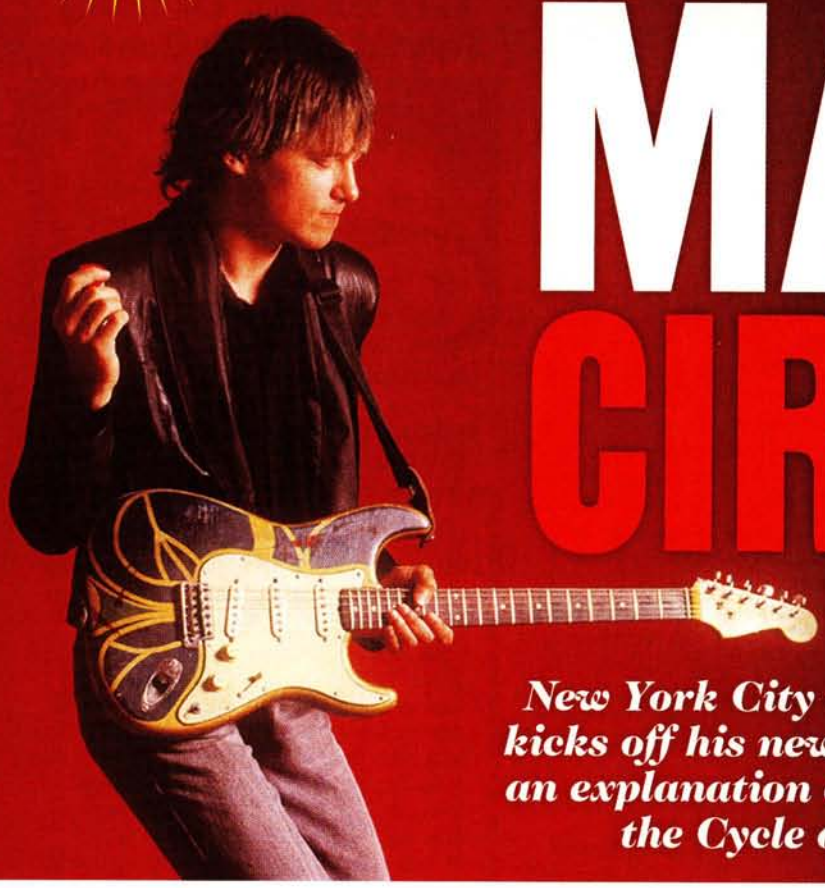
Mail to: Or fax to: (641) 472-2700

PerfectPitch.com/26years
VIP Code: Guitar-22G (Free ship/$30 off/2 free CDs)
1200 E. Burlington Avenue, Fairfield, IA 52556

NEW COLUMN!

THE ALCHEMICAL GUITARIST

by Richard Lloyd



MAGIC CIRCLES

New York City rock legend Richard Lloyd kicks off his new Guitar World column with an explanation of the guitar's genetic code: the Cycle of Fifths and Fourths.

Every guitarist has at some point most likely stopped to wonder why the guitar is tuned, low to high, E A D G B E. The tuning is unusual because it is in fourths, except for the G and B strings, which are a major third apart. Surely, there must be a reason for this.

As it turns out, there is. But with the explanation comes something more: a key to understanding the very essence of music and to improving your command of the guitar. The guitar's tuning is based on the fundamental laws of music—once you understand this, you will discover an entirely new and exciting way to approach the instrument. Fingering patterns and chord shapes will begin to emerge as configurations that you can move around the fretboard in any key.

But first, let's look at the concept of "standard" tuning. For that, we need to talk about the cycle of fifths/fourths and, to a lesser extent, the major scale. The cycle of fifths/fourths is in my opinion essential to understanding music because it is something like DNA; it forms a spiral that weaves through the vertical scale, by which everything else can be known.

THE MAJOR SCALE

The word "major" here means "greater in importance"; it is not a reference to the minor scale's counterpart. The major scale consists of seven (or eight, if you include the octave) of the notes of the 12-note chromatic scale. Beginning with the root note, we move up, in succession, a whole step (two frets), another whole step, a half step (one fret), and three whole steps. This is followed by another half step, which brings us to the note one octave above the tonic. (See **FIGURE 1**)

On a piano, the resulting notes are represented by the white keys. This is no accident: the piano was designed to emphasize the major scale, specifically, the C scale. This is why all written music notation is derived from the C scale, and it's also why most guitar methods teach the key of C first—because somebody learned from somebody who learned from somebody who first learned on the piano.

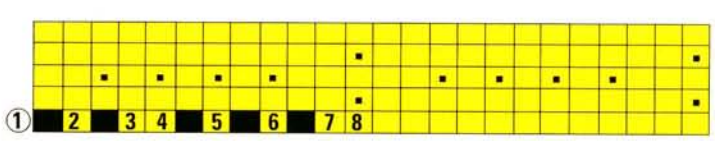
ON DISC

That said, this is an idiotic approach to take to the guitar. The guitar differs from the piano in that everything can be moved anywhere on the fretboard, because its tuning is based on patterns; it is intervallic—that is, based upon intervals—rather than alphabetical. The alphabetic representation of notes is important only when you are talking to other musicians.

THE CYCLE OF FIFTHS/FOURTHS

To truly understand how notes are arranged on a guitar you need to understand ratio—the relationship between

FIGURE 1 The Major Scale



whole numbers. This, in turn, will lead us to the cycle of fifths/fourths.

Any string can be the "I" (the one, or tonic or root), which is represented by the ratio 1:1 (or unison) and is considered "perfect." Divide a string in half—the ratio of 1:2—and you get the octave (at the 12th fret on the guitar). This note "agrees" with the original note and shares the same name; it is also deemed perfect. Divide the string into thirds and allow two thirds of it to sound and you get the fifth note of the major scale (at the seventh fret); the ratio is 2:3. Divide the string into fourths and allow three fourths of it to sound and you get the fourth (at the fifth fret); the ratio is 3:4. The fourth and fifth are also considered perfect because they sound harmonious and consonant when sounded with the original tone and the octave.

But as the numbers of the ratios go up, the relationships get more troubled, or dissonant. The next ratio, 4:5, produces the major third (at the fourth fret). This is mostly consonant, but it is not considered perfect. The ratio 5:6 leads to the minor third, which has a dissonant underpinning. A whole step (a major second) is a ratio of 8:9, and a half step (minor second) is a ratio of 15:16. These are less perfect relationships; they can be thought of as troubled marriages, more dissonant as the numbers in the ratios goes up, and heading for divorce court.

The perfects, on the other hand, can just go happily on and on. In fact, all over the world, all 12 chromatic notes can be obtained by dividing a frequency by 2:3 and then dividing that new frequency by 2:3, and so on. Doing this produces the cycle of fifths, in which each subsequent note in the series is the fifth of its preceding note.

But guess what? If you reverse the direction of the cycle of fifths, you get the cycle of fourths! This is because the ratios 2:3 and 3:4 are essentially the same thing in reverse: the number 4 is simply a multiple of 2 and indicates the octave of the original note—it's the same note one octave higher. For example, if A is our tonic, then the E above it is its fifth (the ratio 2:3); but the A above that E is both the octave of the first A (1:2) *and* the fourth of E (3:4).

This is why the fifth and fourth are called "inverted intervals"—it's as if one is upright and the other upside down. In fact, the fifth is often called "the dominant," because in a world of tonics and octaves, it stands out. The fourth is also known as "the subdominant," because it is a fifth below the tonic/octave.

One can ponder this sort of thing for a very long time without getting to the bottom of it. This is because the mechanics of the cycle of fifths/fourths is like the spiral of a galaxy or the workings of atomic particles. It is the handiwork of the Creator, not a diagram invented by clever jazz musicians. It is a direct view into the genetic code of music.

TUNING THE GUITAR

So how would you tune a musical instrument to be fretted or played by the hand? There is one very simple solution: tune it in fifths or fourths, as this will achieve the most harmonic and pleasing relationship from string to string. (It will also allow for the most efficient movement of the fretting hand.)

FIGURE 2a shows a diagram with the first seven letters of the alphabet on it. Fifths go clockwise, fourths counterclockwise. The five slots left out are the rejected chromatic notes, which borrow names from their neighbors. Since the guitar has six strings and the lowest string is E, tuning by fourths would give us E A D G F C. But that would make the two outside strings a half step apart. Remember that in the alphabetic scale the half steps are between E and F and between B and C. That would be a horrible combination, with the outer strings tuned in E and F—a ratio of 15:16. Yuck! But since the F is a half step above E, we can just lower it a half step so that it is also E, two octaves higher. Then the next inner string is C, and since C is the top of the other half step above B, we lower that to B.

This creates a very interesting situation: there are now two strings that are pitched the same—the low and the high E strings, on the outside of the instrument. Even though they are on the top and bottom you could now say that the real tonal center of the instrument is E, because all the other strings are only sounded once.

FIGURE 2a Circle of Fifths

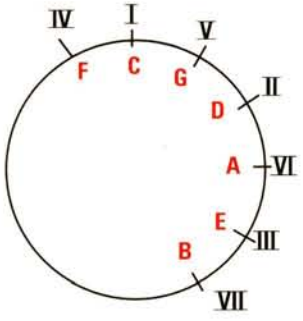
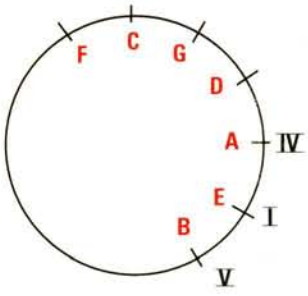


FIGURE 2b E as the I



Now, let's move our Roman numerals around the circle so that the I sits over the E, as in **FIGURE 2b**. Something interesting has happened: the E is now surrounded by the fourth and the fifth, only going inside from the edges instead of from a center string. Now we can learn the guitar from the outside in, moving in both directions. From the low E to the next string we have a fourth (A), and from the high E going to the next string (B) we have the fifth.

We have lowered the top two strings by a half step. That means that anything that we play which goes from the G string to the B string has to be raised one fret in order to compensate for this change, and anything which travels down in pitch from the B string to the G string has to be lowered one fret in order to stay in the proper relationship. But since the outer strings are pitched to E, and are surrounded on the inside by the IV and V, anything we play on the B string that was heading toward the high E could just as easily be played from the B string to the low E instead. Likewise, anything you were going to play from the A string to the bottom or low E string could just as easily jump to the high E string. I'll bet you never thought of that!

IN CONCLUSION

In the months to come, I'll show you practical applications of these ideas that can totally change not only how you see the instrument but also how you play it. The more you understand the deep musical law, the more the knowledge that you have about the guitar will organize itself around these cosmic principles. Robert Johnson may have sold his soul to the Devil in order to play the way he did, but he got something heavenly in return.

RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His latest album, *The Radiant Monkey*, will be released this year on Parasol Records. Visit richardlloyd.com and parasol.com for more information.



PROG-RESS

How to play "Prog," and a look at the F♯ Phrygian mode

This month's column will focus on the first section of a song I wrote called "Prog," so named because of my affinity for classic Seventies progressive rock bands like King Crimson and Yes, as well as modern progressive metal bands like Dream Theater. One of my goals with this song was to demonstrate how to apply a *modal* approach—sticking to a fixed set of seven notes—while making reference to more than one key or tonal center.

I employ the F♯ Phrygian mode (F♯ G A B C♯ D E) for both the opening melody and the first solo of the song. But before I get to these single-note passages, I'd like to demonstrate the rhythm part.

"Prog" opens with a statement of the rhythmic groove, shown in **FIGURE 1**. The riff reflects a tonal center of B minor, and, for the majority of the chords, I play root-fifth power chords on the bottom four strings, with the low root notes for each chord sounded on the fifth string. I additionally sound the *low fifth* on the sixth string for each chord by barring my index finger across the fifth and sixth strings at the same fret (or, in the case of the A5 voicing, sounding the open low E string).

So how does this B minor-based chord progression relate to F# Phrygian? Isolating the lowest notes in the rhythm part reveals a repeated E-F-F♯ pattern, which by itself pulls the ear toward an F♯ minor tonality. The single-note pattern on the sixth string is in fact the bass line that's played during the chordal intro as well as the subsequent statement of the melody and the first solo section. When I switch to the single-note lines and the chords drop out, an F♯ minor tonality is implied.

If you're unfamiliar with the Phrygian mode, it is one of the seven *diatonic modes* of major scale; in fact, the major scale is also known as the Ionian mode and is considered the first mode. The Phrygian mode is called the third mode because it's built from the third scale degree of the major scale, in this case, D major (D E F♯ G A B C♯). The last two bars of **FIGURE 1** illustrate the F♯ Phrygian mode played in second and ninth positions. **FIGURE 2** illustrates the main melodic theme to "Prog," which is based on F♯ Phrygian: this phrase begins in the 14th position and, starting in bar 3, quickly descends the low E string in a repeated rhythmic pattern based on a combination of 16th and 32nd notes, arriving in second position in bar 4.

Next comes the first improvised solo phrase; **FIGURE 3** represents an extended run based on F♯ Phrygian that is along the lines of what I play on the recording. I employ palm-muted alternate picking throughout the phrase, which was inspired by one of my biggest influences, the great jazz/fusion guitarist Al Di Meola. When alternate picking, be sure to keep the pick very close to the strings at all times while using as little pick-hand movement as possible. The palm-muting effect is created by lightly laying the edge of the pick-hand palm across the bridge saddles.

Though played as straight 32nd notes, the melodic phrase in bar 1 is based on eight-note sequences, and in bar 2, I switch to six-note groups. One of my goals as a composing guitar player is to not use technique for technique's sake alone: once the ear gets used to the sound of eight-note groups, I immediately switch to groups of six, which helps to keep things musically stimulating.

Always keep in mind that technique is there simply to make the *music* happen—technique alone will get you nowhere. Once you've developed good technique, the goal is to use it to make the music you hear in your head become a reality.

ON DISC

"Prog"

FIGURE 1 rhythm part

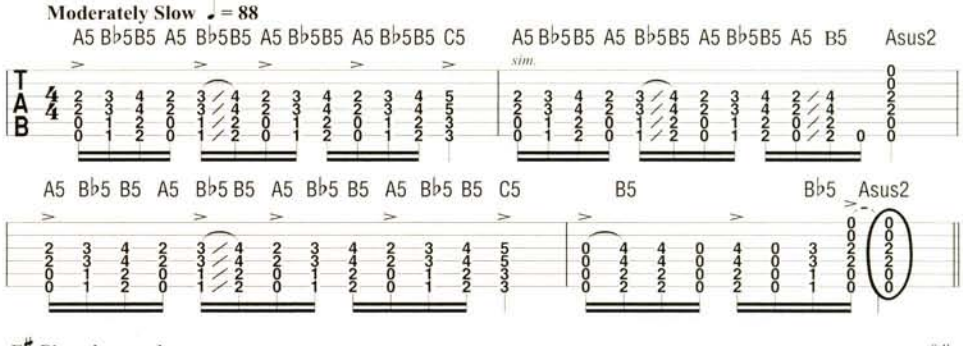


FIGURE 2 melody

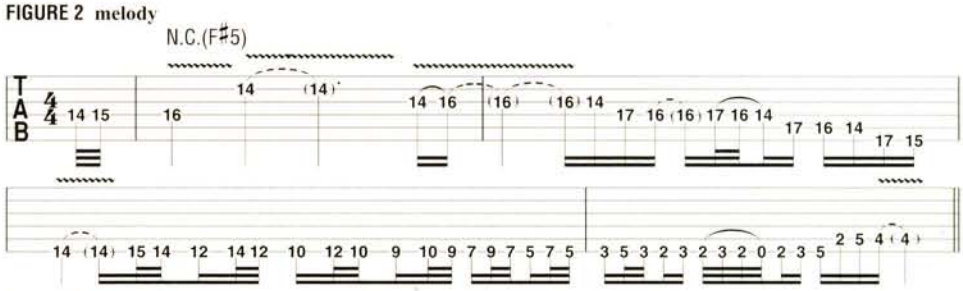
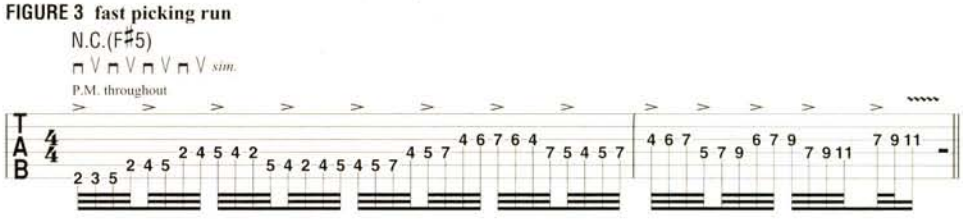


FIGURE 3 fast picking run





PICKING TRICKS

Riffs that feature unorthodox picking patterns

Hey, fellow shred-meisters! MKH here on a one-day break (yee-haw!) between countries on the European leg of our current tour. Any-hoo, it looks like this will be my last *Guitar World* column for a while, so I'd like to thank Nick Bowcott and the other editors for helping me and Corey with it and giving us this amazing opportunity. I'd also like to thank all you fantastic readers, friends, fans and family for reading.

A lot has happened since I wrote my last column. We played an incredible tour across North America with our good friends in Lamb of God, Machine Head and Gojira, and we just finished the British leg of a nine-week headlining run across Europe with Annihilator, Gojira and Sanctity. I'm now writing this from the London Guitar Show, where we're doing a signing session for Dean before heading to Paris for our next gig.

Before we get down to business with this month's lesson, remember, as always, to take it slow, use a metronome when you can and practice your ass off. And always keep in mind that if you really dedicate yourself, you can master just about anything.

Today we're going to take a trip back to the *Ascendancy* days to explore a couple of riffs from "Declaration" that are both fun and challenging to play. **FIGURE 1** shows the song's pre-chorus riff, which involves the use of fast, down-picked eighth notes and bursts of alternate-picked 16th-note gallops on the muted, open low string between chord strums. It ends with a wide-stretch, symmetrical, legato run that's harmonized by two guitars and followed by a longer burst of alternate-picked 16ths. As you can see and hear, Corey and I double the same part until the double hammer-on run, where we harmonize each other. I play the high part while Corey takes the low one.

FIGURE 2 illustrates a palm-muted single-note picking riff that occurs later in the song. Here, we harmonize in parallel sixths, only I play the lower part while Corey plays the higher part. I've included specific picking strokes over my line (Gtr. 1) to guide you. You'll notice that any notes that fall on the second or fourth 16th notes of the beat are picked with upstrokes and that everything else is picked with downstrokes, sometimes with two or three in a row. This may seem a bit odd and confusing as there is no consistent pattern. But in terms of technique, it actually makes perfect sense. Basically, what we're doing is the same thing that acoustic players often do when strumming full chords, which is to keep the picking hand moving back and forth over the strings like a pendulum. That way, anything that falls on the first or third 16th note of the beat, which includes all quarter notes and eighth notes, gets down-picked, and anything that falls on the second or fourth 16th is up-picked. The only thing that's different in this riff is that the pick hand momentarily freezes during the pause at the beginning of the second bar to help silence the strings.

Thank you all once again for making this run of columns possible.

ON DISC

"Declaration"

All guitars are in drop-D tuning (low to high: D A D G B E).

FIGURE 1 pre-chorus (0:39)

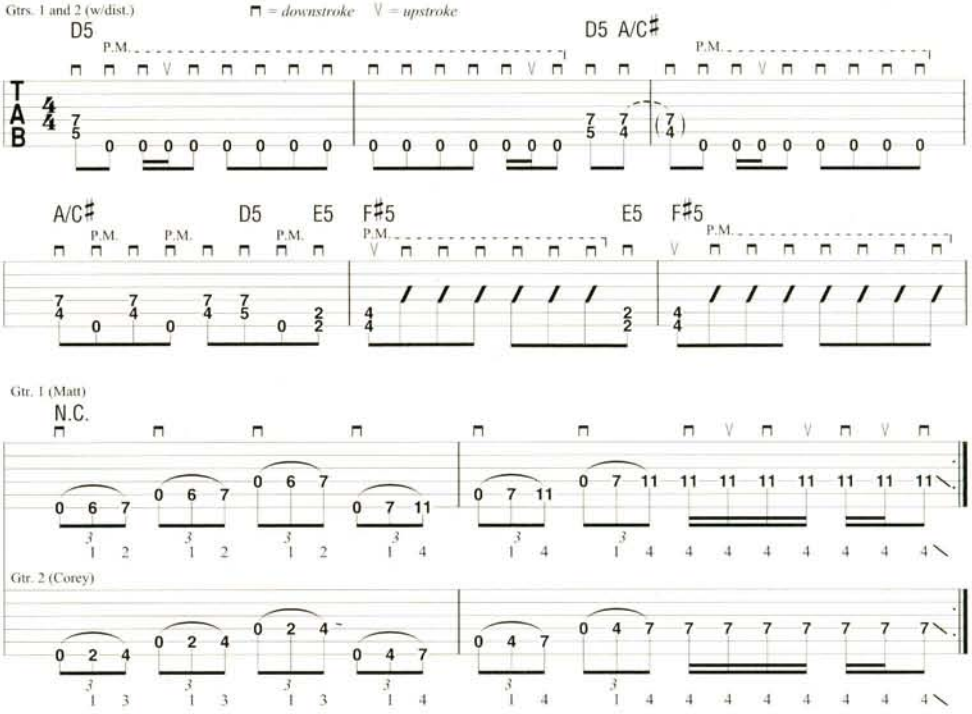
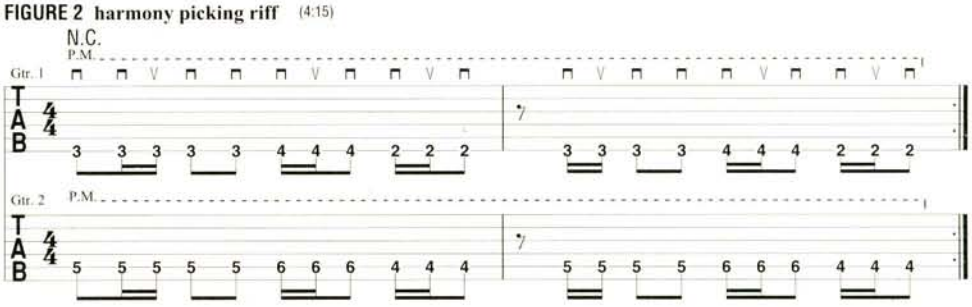
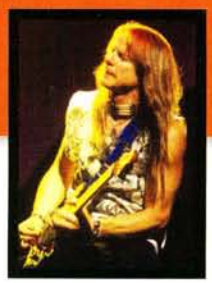


FIGURE 2 harmony picking riff (4:15)



DECLARATION Words and Music by Matthew K. Heafy Copyright © 2005 Robot of the Century Songs/Trivium Enterprises LLC (BMI) All Rights Reserved Used by Permission

DARAGH MCDONAGH



CHAIN OF EVENTS

Using sequences to create melodic phrases

This month I'd like to show you how to take a melodic pattern and make a *sequence* out of it. An effective way to create a sequence is to take a phrasing idea and move it up *diatonically* through a succession of scale patterns, meaning that all of the notes stay within the same specific scale. One of my favorite things to do with this concept, which was employed extensively in 18th-century classical music, is to apply it to 16th-note triplets or sextuplets, punctuating fast bursts of notes with rests or held notes that are shaken.

Our first example is based on the E Dorian mode (see **FIGURE 1**). E Dorian—E F♯ G A B C♯ D—is a minor mode spelled intervallically 1(root), ma2 (major second), ♭3 (flat third), 4, 5, ma6 and ♭7. I often throw a flat five (♭5) into my solo phrases, so, in this case, I incorporate B♭—the flat-five of E—into the sequence.

FIGURE 2 illustrates the first sequence, which is played over a simple rock riff in the key of E minor. All of the subsequent riffs will be played over this same rhythm pattern. This first solo phrase is based on an ascending melodic "shape" built from pairs of alternate-picked 16th-note triplets that are followed by a vibrato-ed eighth note. The first phrase begins on beat one on the sixth, C♯, and ascends the E Dorian mode, via position shifts. The second phrase is rhythmically identical but begins one note higher than the previous phrase, on D, and starts on the upbeat of beat two.

The third phrase begins on beat four and incorporates *chromaticism*—notes that are half steps apart—on the upbeat of four with the notes A, B♭ and B. This brief chromatic passage adds a bit of power to the run and keeps the phrase more "compact" with the presence of the B♭ *passing note* (a note that falls between two scale degrees). If you were to use only scalar notes when playing this type of phrase, you would find that you'd quickly move out of a specific range of the fretboard.

The repeated sequence ends in bar 2 on the upbeat of beat two with a whole step bend from D to E; it would be easier to end the phrase by simply fretting a high E at the 17th fret of the B string, but of course I prefer to make it more difficult by throwing in a position shift and a bend!

Now let's try applying this concept to the E Phrygian mode (E F G A B C D, spelled intervallically 1[root], ♭2, ♭3, 4, 5, ♭6 and ♭7). A lot of rock and metal guitarists are drawn to this mode due to its dark "color." **FIGURES 3** and **4** are based on E Phrygian, starting on the root note and minor third, respectively, and are patterned similarly to **FIGURE 2**.

In **FIGURE 5** I've taken this seven-note-group phrasing idea and, instead of playing ascending sequences on the same group of strings, moved the melodic shapes around to different string groups. I begin on the top three strings and then move down one string group with each subsequent phrase.

Try applying this approach to a variety of other scales and rhythmic groupings. You'll find that the possibilities are virtually endless.

ON DISC

FIGURE 1
E Dorian mode

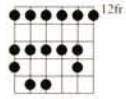


FIGURE 2

FIGURE 3

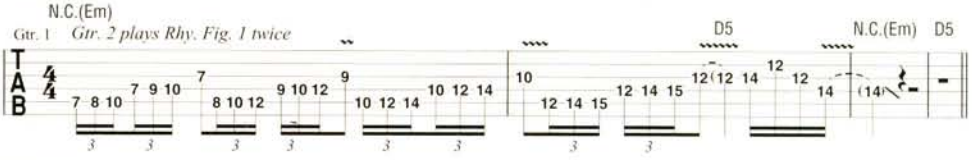


FIGURE 4

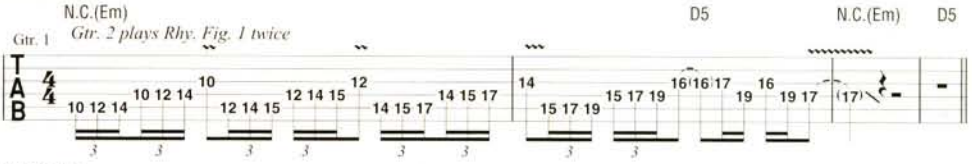
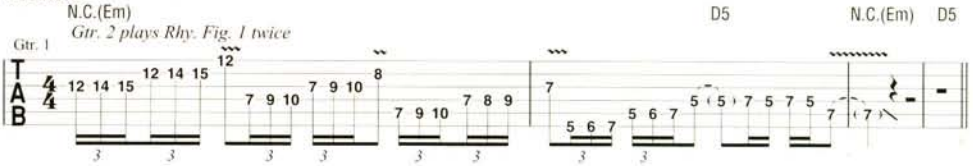


FIGURE 5



JOHN ATASHIAN/RETNA LTD.

WARNING

These Are Not Your Daddy's Amp Models!!!

When was the last time you plugged into Pop's old guitar amplifier? Most likely, never. So why buy a processor that promises you the sounds of old amps and cabinets?

Rocktron's Utopia G100 Professional Guitar System provides tone and effects processing for the next generation so you can be the player you want to be.



The G100 is a compact powerhouse of great sounds ready to rock your amp's world. There's a reason you don't find Rocktron sounds "modeled" in our competitor's products... because only Rocktron has them! Find out why Rocktron stands alone with amazing distortion and effects. We've loaded the G100 with everything you need to create your own signature sound, including: four totally usable channels (Clean, Texas, British and Mega), 4-band EQ, and full bandwidth effects including wah, phaser, compressor, chorus, flanger, pitch shift, tremolo, delay and reverb. > Rocktron exclusives include our state-of-the-art Speaker Simulation (for awesome recording), Variac (tube sag emulation) and HUSH® noise reduction. > The Utopia G100 is easy to use and operate. Fully programmable, the G100 features an easy-to-read Cool Blue LCD Display, (no cryptic tables or matrix-led crossword puzzles—just plain easy). Not simply a bunch of plastic, the G100 has a metal chassis and a rugged professional grade expression control pedal made from metal! > A Motorola® DSP engine, stereo outputs, heavy duty headphone output, and Aux input for your iPOD or MP3 player included. Play in Utopia, not your Daddy's band!



ROCKTRON

TECHNOLOGY FOR GUITARISTS

rocktron.com

HUSH® is a registered trademark of GHS Corporation. Motorola® is a trademark of Motorola, Inc.

Rocktron is a registered Trademark of the GHS Corporation. Rocktron_2813 Wilber Avenue_Battle Creek_Michigan_49015_800 388 4447_fax 800 860 6913

THE CAT IN THE HAT
by Slash



LISTEN UP

The importance of internalizing music, plus the intro riffs to Velvet Revolver's "Set Me Free" and "Do It for the Kids"

Hi there, and welcome to my second column. Last month I talked about a few of the artists and records I learned from when I started playing and how that led me to explore previous generations of musicians like the Rolling Stones and the three Kings—Freddie, Albert and B.B.

To be honest, I still pretty much listen to the same guys I mentioned last time: Led Zeppelin, Aerosmith, Queen, Hendrix, Jeff Beck and Cream. Above all else, though, I listen to myself to see if I'm going anywhere with my playing, and, if so, *where* I'm going. So I've been spending more time jamming instead of sitting down and learning others players' licks.

Something else I've been doing lately is listening carefully to everything I hear and then retaining whatever sticks in my ear. Instead of sitting down with a recording and trying to mimic it, I just pick up things by ear, because I usually have a pretty good idea of where on the neck, and on what strings, something is played. If a lick does stick with me, then I might pull it out when I'm jamming and come up with my own variation on it.

That said, every so often I'll hear something and stop and ask myself, How did he do that? and I'll have to figure it out. I did this recently with Jeff Beck's solo on "Come Dancing" (*Wired*). I sat down in my hotel room and learned it note for note. It's such a strange kind of solo, but it sounds so good, and it's in all these different positions on the neck, which is usually the case with Beck.

Now on to some Velvet Revolver stuff. **FIGURE 1** shows the intro and main guitar part to the song "Set Me Free" (*Contraband*). It's one of those weird riffs, and I'm not quite sure exactly how I came up with it. It has kind of a chromatic vibe, but it's still catchy. When strumming the octaves, I use the very tip of the pick and a little bit of my thumb and forefinger, which makes them "pop" and emphasizes the high notes. As you can see, the riff consists entirely of octaves played on either the G and high E strings (**FIGURE 2**) or the D and B strings (**FIGURE 3**).

The riff can be a little bit tricky to play cleanly, mostly because, when you strum the octave on the G and E strings, you have to make sure the B string is muted. Same with the octave played on the D and B strings: you have to mute the G string. I mute these strings by angling my fret-hand index finger back so that it lightly rests on the "in-between" string (see **PHOTO A**). You could also fingerpick or hybrid-pick the two fretted strings, but this would give the riff a very different attack and vibe. In addition, as you strum the octaves, make sure to palm-mute the unused low strings with your picking hand to keep them quiet.

FIGURE 4 shows the intro to "Do It for the Kids" (*Contraband*), which is a real simple riff, and **FIGURE 5** shows the slightly altered verse riff. For the intro (**FIGURE 4**), I play root-fifth B♭ and C power chords, while in the verse (**FIGURE 5**) I sound these chords by playing the root and third (**FIGURES 6** and **7**). The song is in the key of A, and the B♭-C-B♭-A root movement gives it kind of a "Mediterranean" flavor. I determined that using major thirds instead of fifths for this part sounded a little bit cooler and accentuated that vibe.

You can finger the C major third shape (**FIGURE 7**) with either your first and second fingers (**PHOTO B**) or second and third fingers—both ways work equally well. Note, however, that if you play the B♭ major third with your first finger and fret the C shape with your second and third fingers, you don't have to shift your hand up or down the neck.

ON DISC





FIGURE 1 "Set Me Free" intro

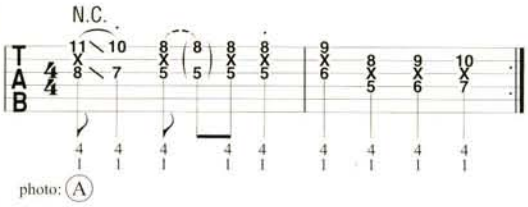


photo: (A)

FIGURE 2 moveable octave shape on the G and high E strings



FIGURE 3 moveable octave shape on the D and B strings

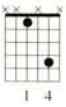


FIGURE 4 "Do it for the Kids" intro

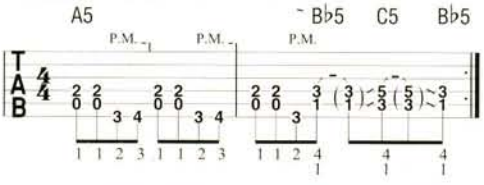


FIGURE 5 "Do it for the Kids" verse riff

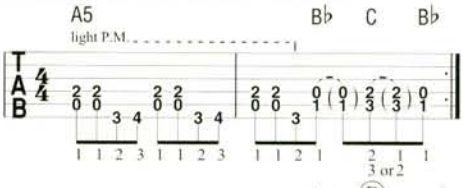


photo: (B)

FIGURE 6 B♭ major dyad

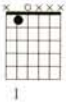


FIGURE 7 C major dyad

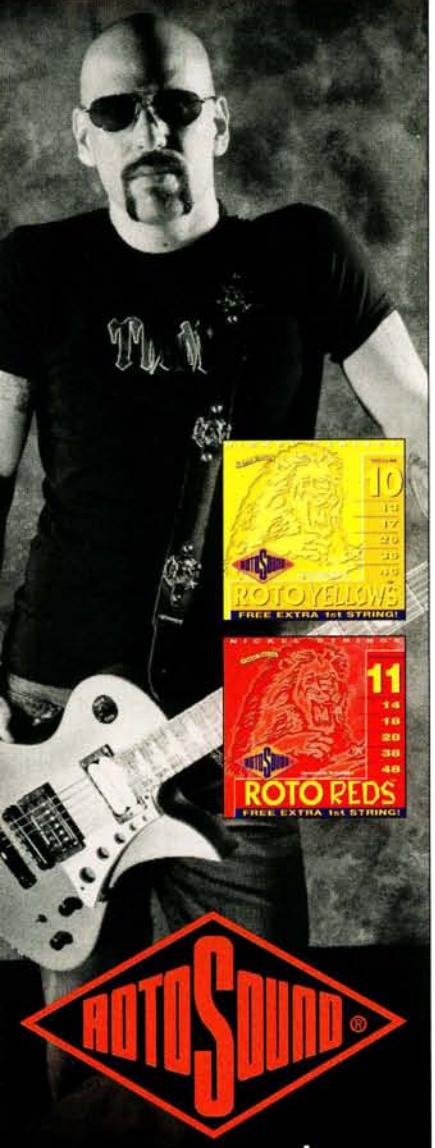


SET ME FREE, DO IT FOR THE KIDS Words and Music by Scott Weiland, Slash, Duff McKagan, Matt Sorum and Dave Kushner Copyright © 2004 Chrysalis Music, Ready Set Go Publishing, Pimp Music, DracSorum Music, DTK Music and Slash And Cash Publishing All Rights for Ready Set Go Publishing, Pimp Music, DracSorum Music and DTK Music Administered by Chrysalis Publishing All Rights for Slash And Cash Publishing Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203 All Rights Reserved Used by Permission Reprinted by Permission of Hal Leonard Corporation

TRAVIS SHINN

SUPREME TONE
PURE QUALITY
LONG LIFE

DAVE KUSHNER & ROTOSOUND MUSIC STRINGS



ROTOSOUND®

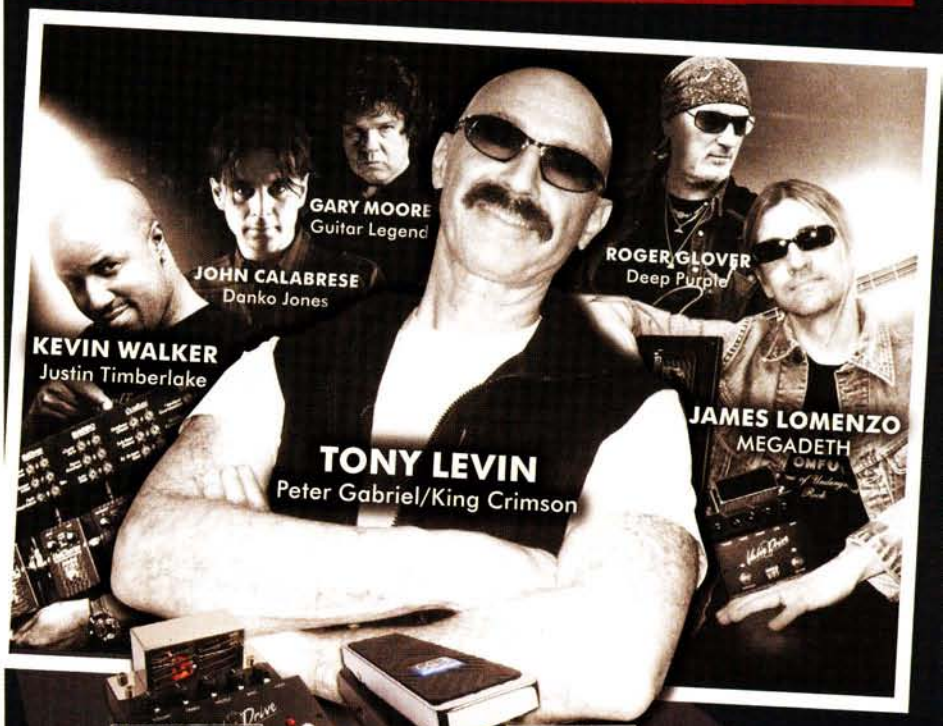
www.rotosound.com

Toll Free 1 800 675 2501

SUBSCRIBE TO OUR E-NEWSLETTER AT WWW.ROTOSOUND.COM AND RECEIVE ENTRY TO OUR MONTHLY TOUR TICKET DRAW - SEE SITE FOR DETAILS



Everyone deserves a great bass sound.





EBS PEDALS MADE FOR BASS - GREAT FOR GUITAR!

Distributed by:

Musical Distributors Group (MDG)

Phone **866-632-8346**

www.musicaldistributors.com

Professional Bass Equipment

EBS®

WWW.EBS SWEDEN.COM

by Matthew Bachand & Jonathan Donais of Shadows Fall



GET YOUR MOTOR RUNNING

Inspiration, Harmonies, Vibrato and Pinch Harmonics

FINDING INSPIRATION

JON DONAIS Riffs come to me a lot of different ways. I might throw on some music, jam along and try to figure out the guitar parts, but usually I'll figure them out incorrectly, which inevitably sends me down my own path to writing something of my own. Often I'll have the TV set to a music channel, and I'll leave it on as background music. I'll start to jam along, and sometimes some new song ideas come together.

CREATING GUITAR HARMONIES

DONAIS Usually after one of us comes up with a guitar line, we'll decide if we think it needs to be harmonized. If so, we'll try the standard approach, which is to use diatonic thirds, fourths or fifths (diatonic means that all of the notes are derived from a specific scale structure). We'll try each approach and see what sticks.

MATT BACHAND There's really no secret to it. We can tell pretty quickly within the context of a song which harmony will work best.

DONAIS And we won't necessarily go with what's theoretically "correct." We may try doubling the line using thirds, which may suit the key, but it won't always sound right to us. In that case, we'll move on to fourths or fifths, or even some other weird interval. Sometimes we *have* to hit the "wrong" note, because there are times when "wrong" sounds right.

VIBRATO

DONAIS When you're a kid, all you want to do is play fast. As you get older, you realize that properly intonated string bends and finger vibrato are just as important as speed (**FIGURE 1**). There are fast wide vibratos (**FIGURE 1**, bar 4, beat 1), where you shake the string back and forth as much as possible, and slow narrow vibratos (**FIGURE 1**, bar 4, beat three), where you move the string a little bit. The point is that you need to develop the control so that you can effectively use either approach.

There are so many kinds of vibrato, such as the half-step-bend type (**FIGURE 2a**), in which you slowly bend and release the string one half step. Or, you could do the big one-and-one-half-step bend (**FIGURE 2b**) when you really want to scream. You could also use multiple string bends in conjunction with wide vibratos, like this (**FIGURE 2c**). When bending the top three strings at once, I try to snag all three strings under the tip of my ring finger. This is something you hear George Lynch and Stevie Ray Vaughan do all the time. I've always loved the ugliness of the notes clashing with each other.

PINCH HARMONICS

DONAIS Getting some of the edge of the pick-hand thumb into the pick attack is what makes a pinch harmonic happen; I especially like doing it on the G string (**FIGURE 3a**). The specific harmonic pitch is determined by where you pick along the length of the string, so you need to experiment a little by picking at different spots in the area over the pickups. Here's one on the B string (**FIGURE 3b**, bar 1), but the "classic" ones are on the low wound strings (**FIGURE 3b**, bar 2).

Pinch harmonics really sound cool when you add some "shake," or vibrato. That's when they really come to life and just scream (**FIGURE 3c**).

ON DISC

Tune down one whole step (low to high: D G C F A D)

All music sounds one whole step lower than written.

FIGURE 1

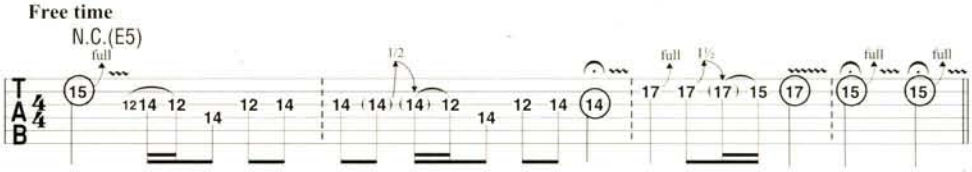


FIGURE 2a

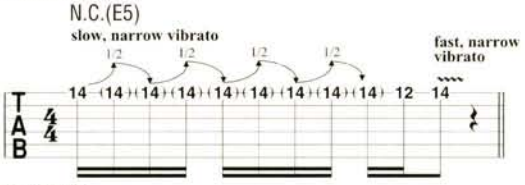


FIGURE 2b

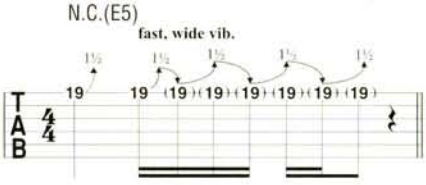


FIGURE 2c

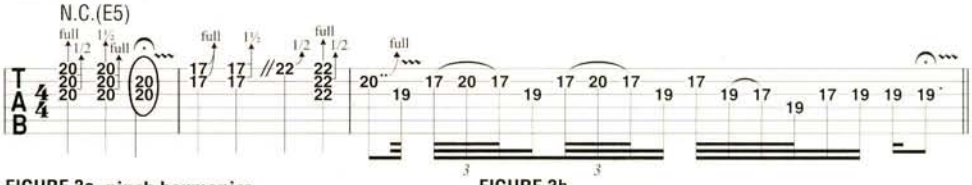


FIGURE 3a pinch harmonics

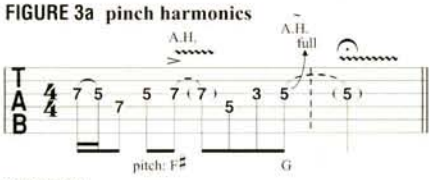


FIGURE 3b

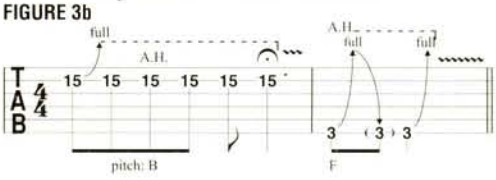
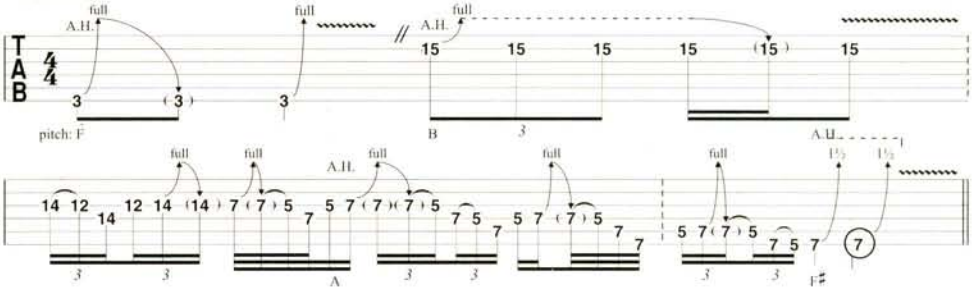


FIGURE 3c

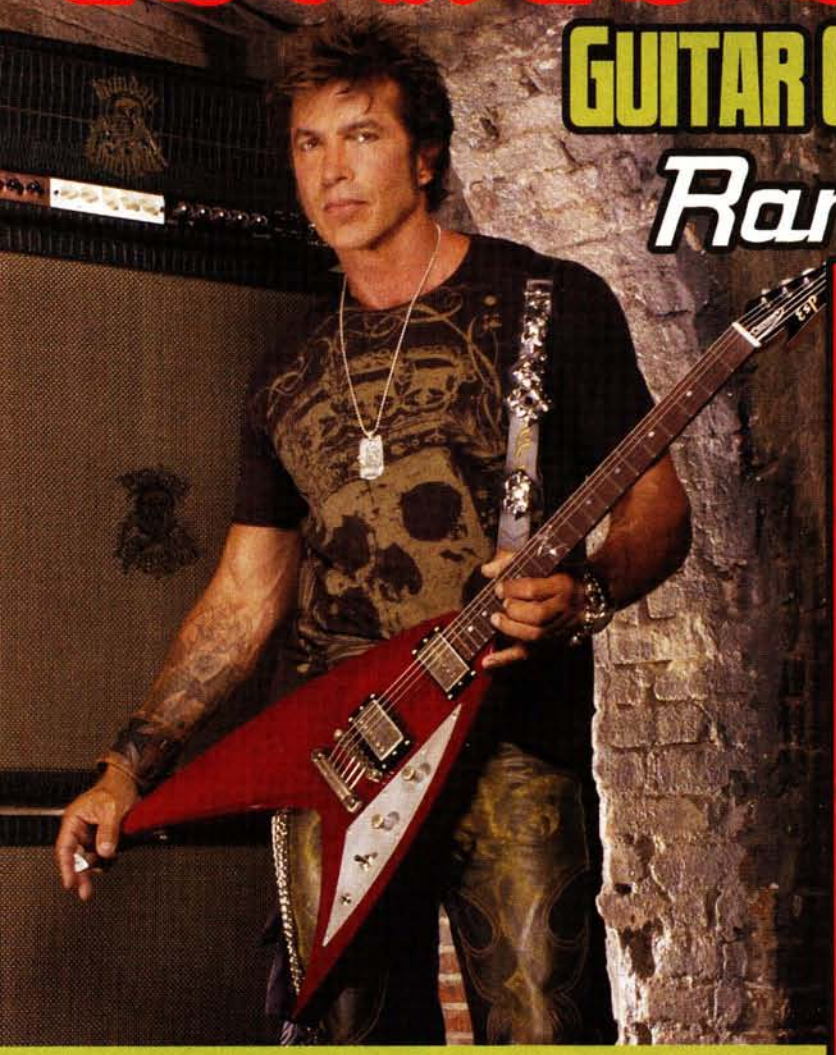


MYRIAM SANTOS-KAYDA

GEORGE LYNCH

GUITAR CLINIC PRESENTED BY

Randall & ESP®



SAM ASH MUSIC IN-STORES*

MAY 18	CHICAGO
MAY 21	COLUMBUS
MAY 23	CHARLOTTE
MAY 24	NASHVILLE
MAY 29	TAMPA
MAY 30	ORLANDO
MAY 31	FT. LAUDERDALE
JUNE 3	SAN ANTONIO
JUNE 5	LAS VEGAS
JUNE 6	ONTARIO

See & hear George Lynch up close & personal, Registered attendees have a chance to win a 1-year membership to the George Lynch Guitar Dojo.

Sam Ash MUSIC STORES

Enter for a chance to win a Randall "Lynch Box" George Lynch signature model guitar amp head, ESP/LTD GL600V George Lynch Super V signature model Guitar, One year online membership at the George Lynch Dojo.

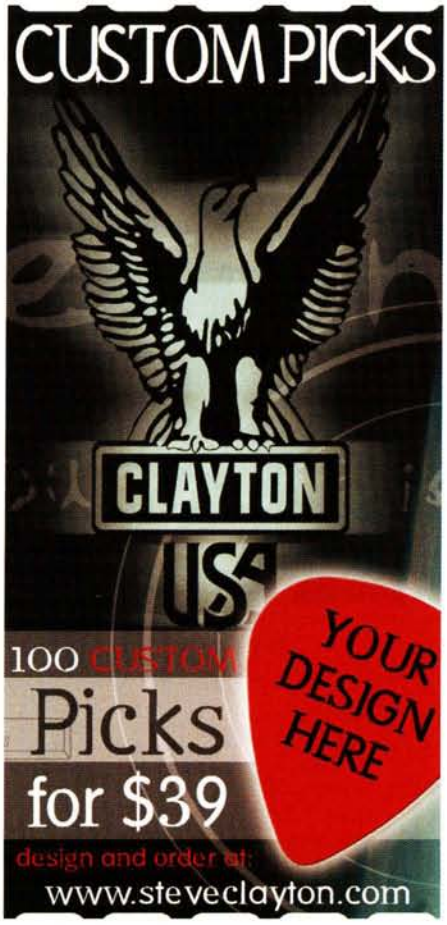
FOR MORE INFORMATION VISIT SAMASHMUSIC.COM

GUITAR LESSONS ONLINE!

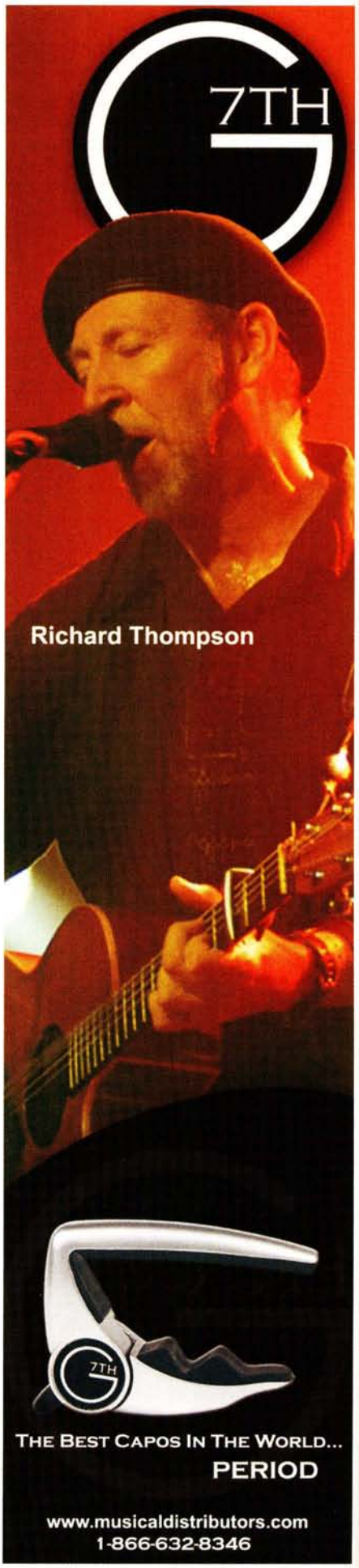
Sam Ash MUSIC INSTITUTE

FREE 3-DAY TRIAL! FROM BEGINNER TO PROFESSIONAL • JOIN NOW SAMASHMUSICINSTITUTE.COM

*Clinic dates subject to change. Call your local Sam Ash store for complete details.


CUSTOM PICKS
CLAYTON
USA
100 CUSTOM
Picks
for $39
YOUR DESIGN HERE
design and order at:
www.steveclayton.com


If you've been brainwashed into thinking that you have to pay BIG BUCKS for GREAT SOUND...
THINK AGAIN
www.georgels.com
George L's


7TH
Richard Thompson
THE BEST CAPOS IN THE WORLD...
PERIOD
www.musicaldistributors.com
1-866-632-8346


PUT YOURSELF IN THE MIX
Would you like to mix concert sound like Conservatory graduate Eddie Mapp for Evanescense, Staind, POD and Zakk Wylde? What about winning a Grammy for Radiohead's 'Hail to the Thief' like Darrell Thorpe? Thousands of audio recording professionals have graduated from the Conservatory to work in a career that they had only once dreamed about. With your passion and our training you too could be working as a recording engineer, mixing sound for motion pictures and even touring with bands as their Front of House engineer. When it comes to audio...
WE ARE THE EXPERTS.
LET US HELP YOU GET IN THE MIX.
CONSERVATORY OF RECORDING ARTS & SCIENCES
2300 E. Broadway Rd. | Tempe, AZ 85282
1205 N. Fiesta Blvd. | Gilbert, AZ 85233
1-800-562-6383
www.audiorecordingschool.com/guitar_one.html
Conservatory of Recording Arts & Sciences

NEW COLUMN!

SOLOING STRATEGIES
by Tom Kolb



"THE HUMBLER"

A look at the late Danny Gatton's jaw-dropping technique

HEAR IT ONLINE!
guitarworld.com/lessons

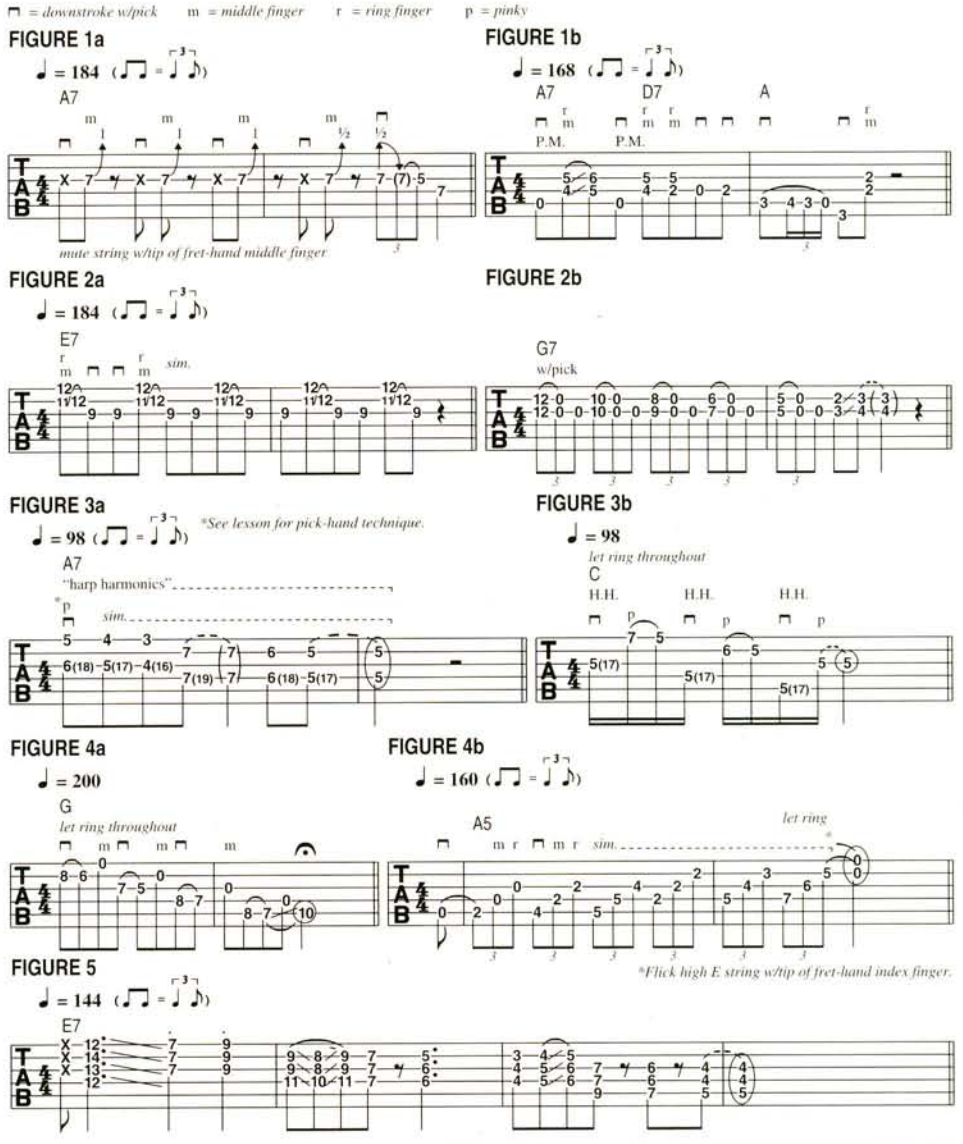
Who would have thought that Danny Gatton, a short, chubby guy from D.C., could be the world's scariest guitar-slinger? Physical appearance to the contrary, Gatton, when armed with a Fender Telecaster, was "controlled pandemonium" incarnate. The guitarist was blessed with unparalleled country, blues, rock and roll, and jazz chops, and was capable of unleashing blitzkrieg-like attacks of stinging single-string passages, barn-burning banjo rolls and chicken-pickin' string snaps at will. Furthermore, he could throw in hybrid-picked double- and triple-stop flurries and full-on jazz-chord punctuations—all in the space of one solo! Small wonder that Gatton's awestruck peers reverently referred to him as "The Humbler."

Born in 1945, Gatton spent his formative years playing around his home in Washington, D.C. Seldom performing more than a few hours' travel in any direction, he nevertheless forged an intense cult reputation among guitarists, many of whom came great distances to witness his phenomenal chops and dazzling musicianship. In the early Eighties, tour stints with country star Roger Miller and rockabilly crooner Robert Gordon gave Gatton national exposure and broadened his cult status, but it wasn't until the early Nineties that his solo career kicked into full swing. His 1989 album, *Unfinished Business*, brought Gatton critical acclaim, but it was 1991's *88 Elmira St.* that really put the Telemaster on the guitar map. Two years later he released *Cruisin' Deuces*, which he supported in fine form on his first national solo tour. Tragically, Gatton's escalating career was cut short by his own hand, when he suddenly and mysteriously committed suicide in 1994.

GATTON GIMMICKS

Hybrid picking (using the pick and fingers) is the basis of the "Gatton Method." **FIGURE 1a** features a typical Gatton-style chicken-pickin' lick. (The phrase refers to the percussive, snappy sound created by hybrid picking while choking the notes with various muting techniques.) For all the *X* notations, downpick the G string while simultaneously muting the same string with the tip of your fret-hand middle finger. **FIGURE 1b** is another snappy, hybrid-picking example of Gatton's technique, this time featuring double-stops (two adjacent strings played simultaneously). Here you need to snap up on the D and G strings with your pick hand's middle and ring fingers while articulating the other notes with your pick in either a downward or upward motion.

FIGURES 2a and **2b** emulate some of Gatton's flashier double-stop licks. **FIGURE 2a** incorporates an E-B dyad (two-note chord) on the top two strings, dressed up with a grace-note slide (B♭ to B) and played against an E pedal tone on the G string. Notice how the three-note motif is rhythmically displaced with each repetition. **FIGURE 2b** is comprised of diatonic thirds in the G Mixolydian mode (G A B C D E F). Laid out on the B and G strings, the notes of each dyad are pulled off to their respective open strings (the B and G) and answered with



an open G-string attack.

Based on diatonic sixths in A Mixolydian (A B C♯ D E F♯ G), **FIGURE 3a** is an example of Gatton's technique for sounding harmonics. The top note of each couplet is sounded by plucking the string with the pinkie, while the bottom note is played as a "harp harmonic," executed by lightly touching the string exactly 12 frets above the fretted note (the position is indicated in parentheses) with the tip of the pick hand's index finger as you sound the note with the pick, which is held between the thumb and middle finger. **FIGURE 3b** is another harp harmonic lick. When performed properly, it should sound like a speedily cascading run down the C major scale (C D E F G A B). Make sure to let all the notes ring together.

FIGURE 4a presents an example of Gatton's use of open strings in runs, here in a dazzling run down the hybrid G Mixolydian-add♭3 scale (G A B♭ B C D E F). Make sure not to accidentally mute any of the open strings on your way across the fretboard. If all goes well, you should end up with a ringing G6 chord (G B D E).

FIGURE 4b is an example of Gatton's banjo-roll technique using arpeggiated triads. Comprised of alternating G major (G B D) and A major (A C♯ E) triad inversions, the lick is performed by downpicking the first note of each triad and plucking up on the adjacent two strings with your pick hand's middle and ring fingers, respectively.

Gatton would often punctuate his solos with jazzy chord voicings, as depicted in **FIGURE 5**. An analysis of the chord stacks reveals inversions of E13 (E G♯ B C♯ D) and E9 (E F♯ G♯ B D), as well as triad substitutions of Bm (B D F♯), C♯m (C♯ E G♯), G (G B D) and D (D F♯ A).

THE SOLO

The solo (**FIGURE 6**) is an uptempo, rockabilly-style shuffle. Twenty measures in length, it's based on I7–IV7–V7 changes in the key of A and features a stop-time intro and outro (in which the band halts momentarily while the soloist plays on). The solo is comprised of a series of two-bar phrases served up in call-and-response fashion. Practice each phrase separately and then connect them with their mates, four bars at a time. Once you've worked out each four-bar section independently, you'll find it easier to put them all together.

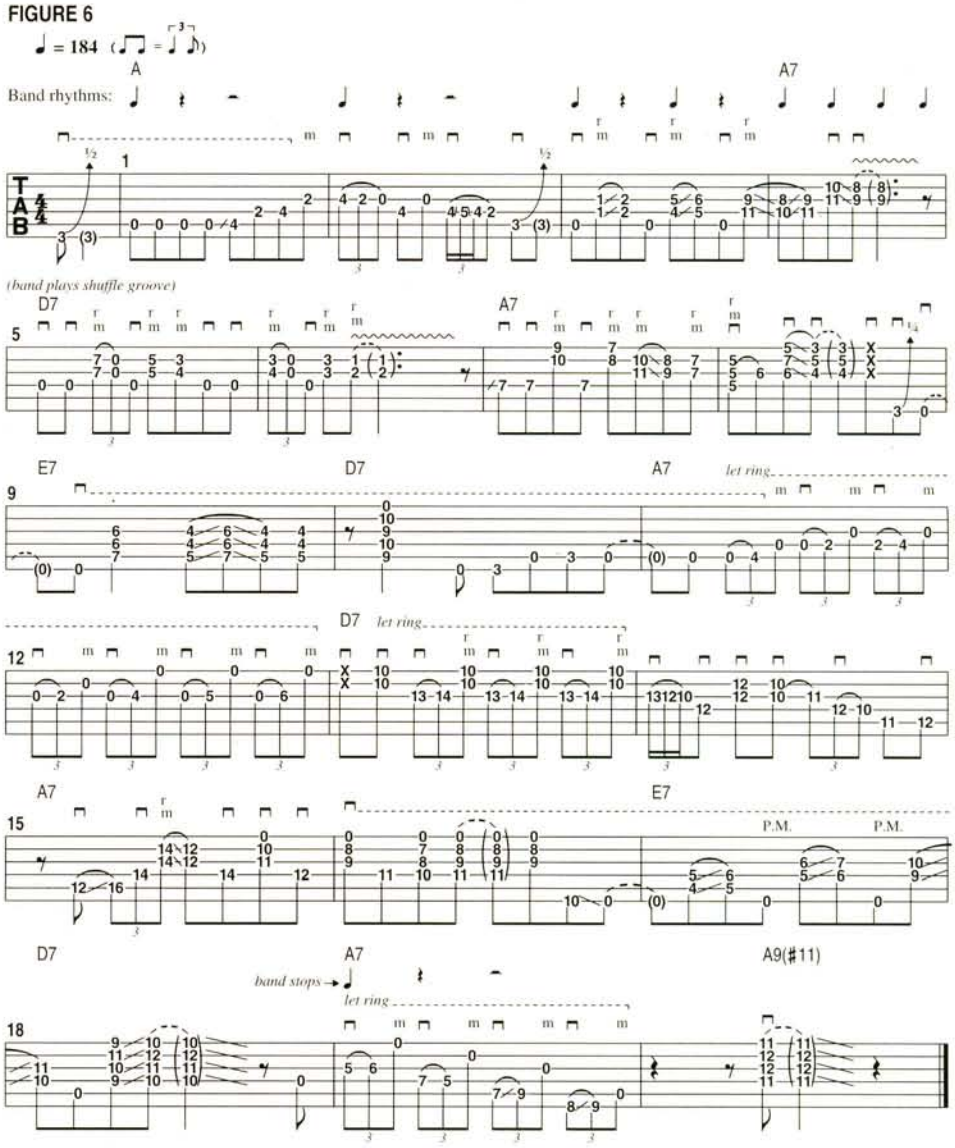
The solo begins with an open-position, A major/minor pentatonic lick (a major pentatonic [A B C♯ E F♯] mixed with A minor pentatonic [A C D E G]), followed by a double-stop–fueled figure in bars 3 and 4. The latter phrase targets the chord tones of A7 (A C♯ E G).

More double-stop action ensues in bars 5 and 6, where thirds in D Mixolydian (D E F♯ G A B D) are pulled off to open strings (see **FIGURE 2b**). Bar 7 moves back to the I chord (A7), and the phrase follows suit with A Mixolydian (A B C♯ D E F♯ G) double- and triple-stops (two and three adjacent strings played simultaneously).

Chord voicings (see **FIGURE 5**) come into play in bars 9 and 10 of **FIGURE 6** with C♯m and Bm triad substitutions and a first-inversion (third-in-the-bass) D9 chord servicing their respective changes (E7 and D7). Bars 11 and 12 feature a run up the hybrid A Mixolydian-add ♭3 scale (A B C C♯ D E F♯ G) with open-string adornments similar to those used a whole step lower in the opposite direction in **FIGURE 4a**.

Things occur in dizzying succession from here on out. First up is a Gattonized banjo roll in bar 13 of **FIGURE 6**, followed by a hybrid D blues/major pentatonic (D E F F♯ G A♭ A B C) lick in bar 14. Next comes a barrage of double- and triple-stops, chord substitutions (see **FIGURE 5**), and open-string reinforcements. The stop-time outro (bar 19) hosts a chord-tone-targeting open-string cascade (see **FIGURE 4a**), and a jazzy, rootless A9♯11 voicing (C♯ G B D♯) closes the curtain on the solo.

FIGURE 6



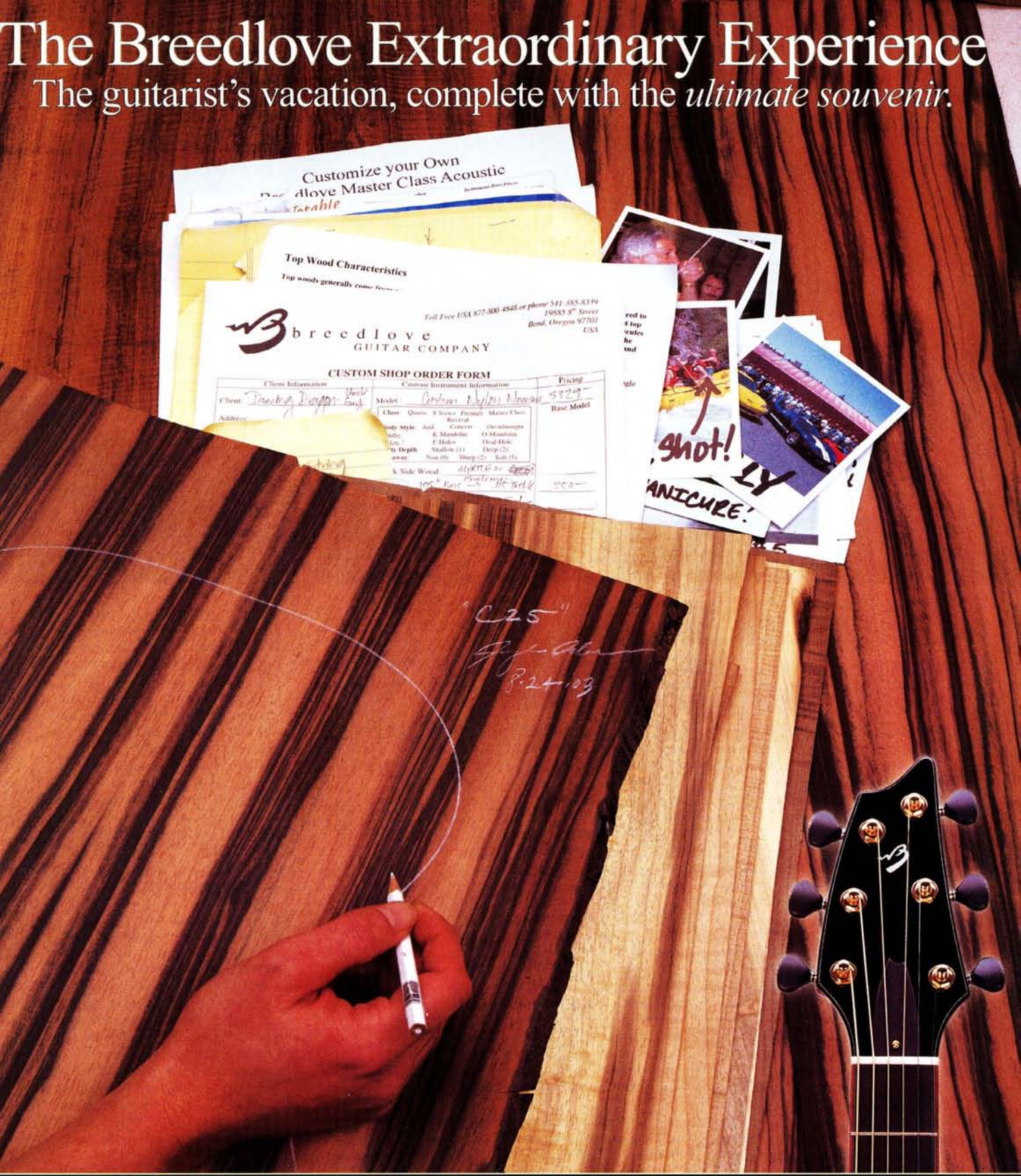
Los Angeles-based guitarist **TOM KOLB** has performed more than 6,000 gigs worldwide and is a veteran recording session guitarist. He also maintains a busy teaching and writing career. An instructor at Musicians Institute (G.I.T.) since 1989, he has authored numerous instructional books and article and is the featured artist on a wide variety of instructional videos. You can contact Tom at tomkolb.com.

A HUMBLE SETUP

Danny Gatton's main guitar was his 1953 Fender Telecaster, though at times he also used a Gibson ES-295, ES-350 and Les Paul. The Tele was equipped with Barden "twin-bar" humbuckers and strung with a customized light-gauge set (.010, .012, .015, .026, .036, .046). Gatton kept his setup simple, usually plugging straight into a Fender combo amp (such as the Twin Reverb or Vibrolux). His main effects were the amp's reverb and tremolo circuitry, an occasional dash of delay and a half-empty beer bottle for playing slide.

The Breedlove Extraordinary Experience

The guitarist's vacation, complete with the *ultimate souvenir.*



The 2007 Breedlove Extraordinary Experience is just that. Imagine being picked up at the airport by a Breedlove Limousine to be greeted by all of the people of Breedlove. Imagine the guitarist's massage and fingerstyle manicure to prepare for your finest play. Imagine musical workshops from master clinicians. Imagine golfing, whitewater rafting, shopping, fine dining and accommodations at Oregon's premier destination resort, Bend, Oregon; our home. Imagine selecting and personalizing every detail of your dream guitar with our Master Luthiers. Imagine what else we may have planned for you.

Are you buying a dream guitar and getting a free vacation? Or is this a wonderful vacation that comes with a free dream guitar? You decide.

Contact Breedlove Concierge, Devin Percell, toll free in the USA at 877-800-GUITAR (4848) or direct at 541-385-8339, e-mail devin@breedloveguitars.com.

The 2007 Extraordinary Experience takes place under a full moon, from August 23-27. www.breedloveguitars.com

NEW COLUMN!

UNPLUGGING
by Jimmy Brown



TRAVELING MUSIC

A rocking solo acoustic accompaniment to the Grateful Dead's "Truckin'"

Welcome to Unplugging, an arranging column that offers the singing acoustic guitarist satisfying, fairly easy-to-play solo-accompaniment adaptations of popular songs, all gig-tested by yours truly.

The parts I present are, for the most part, streamlined composites of various rhythm section instruments featured on well-known recordings, incorporating elements of signature guitar, bass and keyboard lines, as well as drumbeats. In some cases, my unplugged guitar parts bear little resemblance to the original guitar lines or abandon them completely in favor of a more effective stand-alone figure that provides a solid rhythmic groove and harmonic foundation that unobtrusively supports a vocal line.

This month I present a solo adaptation of the Grateful Dead's timeless classic "Truckin'" (*American Beauty*, 1970). **FIGURE 1** shows my abbreviated version of the song's intro done in a quasi–Elmore James, Chicago-blues style that gets things off to a rocking start with rapid-fire triplets on the treble strings and some feisty slide-style vibrato. To emulate the sound of a slide vibrato without a slide, you'll need to shake the strings sideways—by push-bending them, as opposed to wiggling the hand back and forth along the length of the strings as you would with a slide.

FIGURE 2 is my adaptation of the song's chorus that immediately ensues. If you like, you can vamp on bar 1's E5-E6 pattern a couple of times to set up the groove before coming in with the vocal. I suggest using down-up strumming (with a lop-sided shuffle feel) for all the chords in this figure, although you could use all downstrokes, if you prefer. In any case, be sure to use palm muting (P.M.) where indicated to keep the groove "chunky" and somewhat subdued behind the vocal. You'll notice that for all the A- and B-type chords in bars 2 and 3, I eschew the Chuck-Berry–style chord grips used in bar 1 in favor of a couple of somewhat unorthodox fingerings, wherein the pinkie frets the bass note on the low E string, the index finger barres the D and G, and the idle A string is muted with the fret hand in a way similar to what players do when strumming octaves. (Fret-hand mutes are indicated by *X*s in the tablature.) I find that on acoustic guitar, with its higher action and much thicker strings, these grips are more comfortable for the fretting hand to form and actually sound better than the movable Chuck Berry shapes, which in the lower positions require a wide stretch that can be arduous to make and sound a bit clunky in the higher positions.

Played without palm muting, the single-note line in the final bar of **FIGURE 2** is a nod to Phil Lesh's catchy bass line heard periodically throughout the recording. When playing this bar, don't worry if you inadvertently pick the open G string along with the open D, as doing so will give you a meaty-sounding, harmonically compatible Em7 chord.

For the song's verse sections, simply vamp on bar 1 of **FIGURE 2** until the next chorus.

I use pinkie-root chord shapes similar to those in **FIGURE 2** to play the song's bridge section, depicted in **FIGURE 3**. In this context, I prefer the specific voicings and string timbres afforded by these somewhat unusual A and D grips over the more conventional open or fifth-position A and D barre chords. Fretting the A note on the low E string's fifth fret instead of playing it open also ensures better control over the note's articulation and duration and maintains the fat, round sound of the bottom string during the single-note lines in this figure.

In lieu of an engineered fade out, a good way to end an unplugged performance of "Truckin' " is to vamp on the final bar of **FIGURE 2** and eventually come to a rest on the big, full-sounding open E7 chord illustrated in the frame at the top of the next page.

JIMMY BROWN is a veteran sideman, solo performer and private guitar teacher in the NY-NJ-PA area. A "formally trained ear player," Jimmy leads dual lives, writing and editing lessons and transcriptions by day and playing for wedding cake and tips by night.

JAY BLAKESBERG/RETNA (GRATEFUL DEAD); JUSTIN HYTE (TOP)

"Truckin'"

arranged for solo acoustic guitar accompaniment

HEAR IT ONLINE!
guitarworld.com/lessons

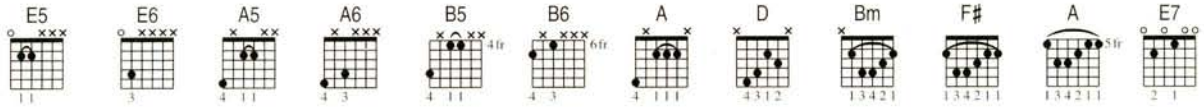


FIGURE 1 intro

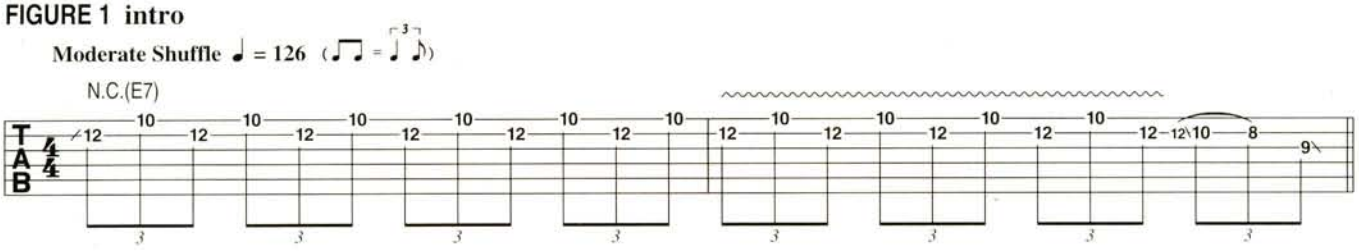


FIGURE 2 chorus

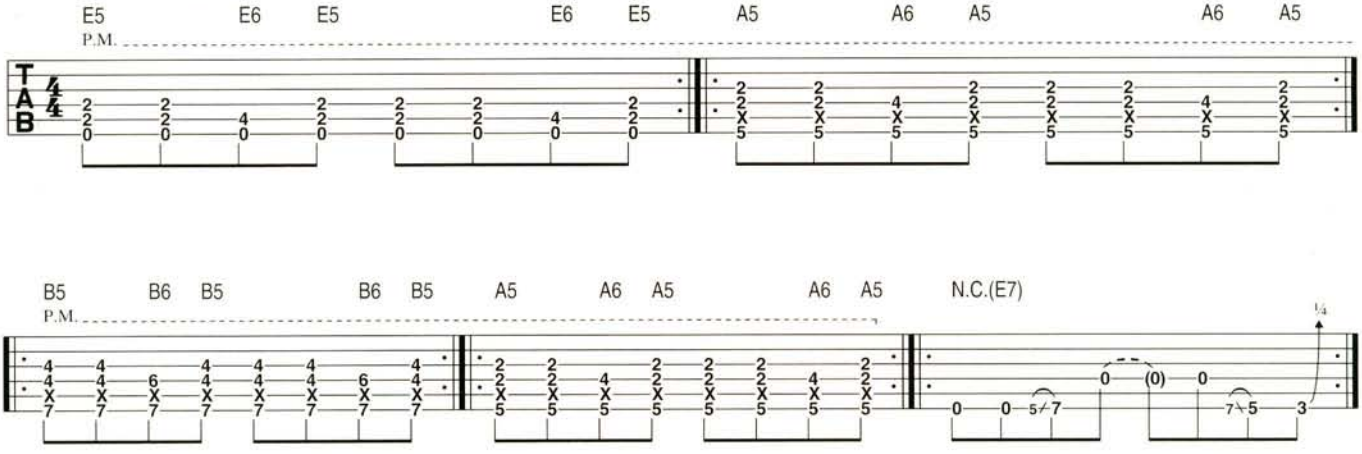
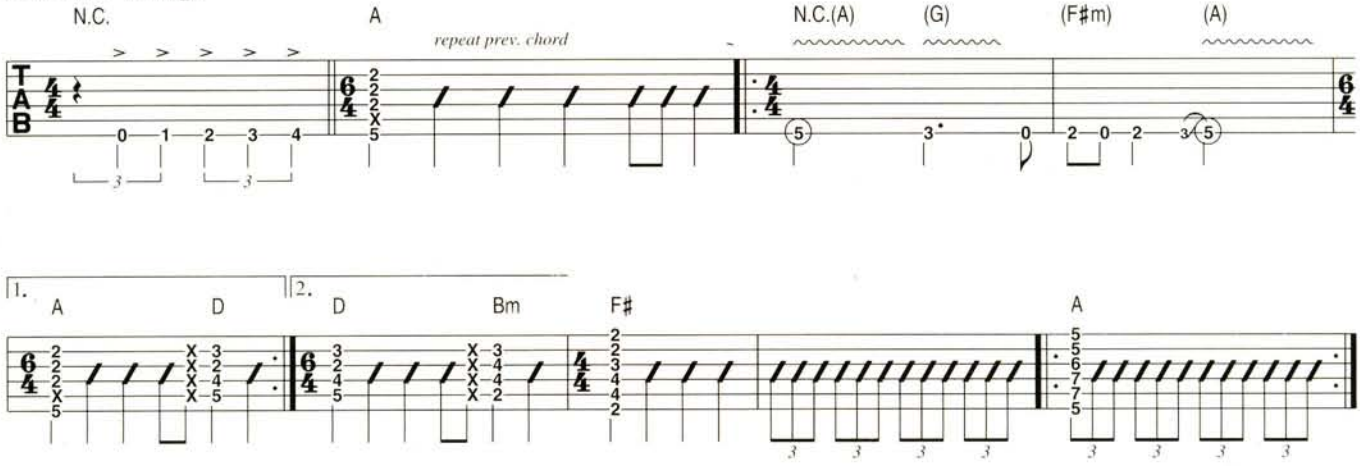


FIGURE 3 bridge



TRUCKIN' Words by Robert Hunter Music by Phil Lesh, Jerry Garcia and Bob Weir Copyright © 1970 Ice Nine Publishing Company. Copyright Renewed. All Rights Reserved. Used by Permission.

NEW COLUMN!

TALKIN' BLUES
by Keith Wyatt



HEAR IT ONLINE!
guitarworld.com/lessons

THE ICE MAN COMETH

How to cop Albert Collins's stinging-cold lines

Albert Collins was one of the most "electric" guitarists in modern blues. He was born in Leona, Texas, in 1932, and grew up admiring the sounds of fellow Texan T-Bone Walker, as well as Walker's raucous disciples Clarence "Gatemouth" Brown and Eddie "Guitar Slim" Jones. But it was John Lee Hooker, specifically his 1948 hit "Boogie Chillun" that really lit Collins' fuse.

In the Fifties, Collins, armed with a Fender Esquire, crafted a show-stopping style, and finally debuted on record in 1958 with "The Freeze." In 1962, he recorded his signature instrumental, "Frosty" (hence his moniker, "The Ice Man"). After years as an underground legend, Collins' 1978 Alligator Records debut, *Ice Pickin'*, brought him much overdue wider recognition, and he continued to perform with undiminished intensity until his untimely death, in Las Vegas, in 1993.

To grasp Collins' style, you must understand three factors: First, he tuned his strings to an open F minor chord (low to high: F C F A♭ C F). Second, he always used a capo, in effect playing everything in open position.

Finally, Albert picked with his heavily callused bare thumb and forefinger, snapping the strings percussively against the fretboard. The "ice" in his sound was produced by a combination of his brutally jagged attack, bright Telecaster tone and the use of oceans of reverb. His phrases were often inspired by the rhythms of daily life—including street-corner jive, car motors, clanging pots and pans—and he sang along with everything he played.

Arranging Collins' phrases in standard tuning is a challenge—note combinations that fell easily under his fingers require stretches and shifts. Trademark phrases include the octave jump-and-slide opening shown in **FIGURE 1** and the upstroke sweep depicted here in **FIGURE 2**. **FIGURE 3** combines pops, sweeps and stretches in a brief "conversation with Collins."

Collins' main guitar for the better part of his career was a 1961 Fender Telecaster with a neck-position humbucker (although he favored the bridge pickup). His road amp was a 4x12 Fender Quad Reverb; volume and treble: 10; bass: 0; reverb: stun.

KEITH WYATT teaches blues guitar at Musicians Institute in Hollywood, California. He tours and records with renowned band the Blasters and has authored numerous videos, books, columns and articles on blues- and guitar-related subjects.



HAMON/DALLE/RETNA (COLLINS)

FIGURE 1

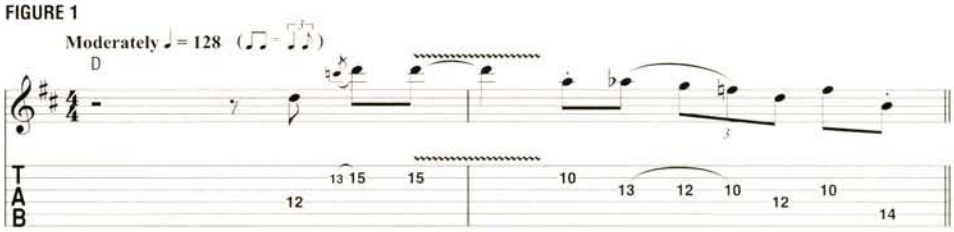


FIGURE 2

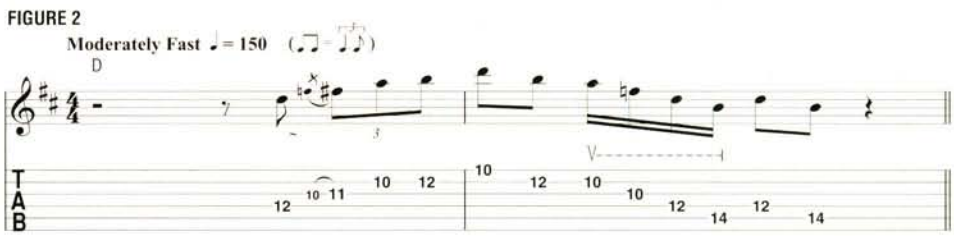
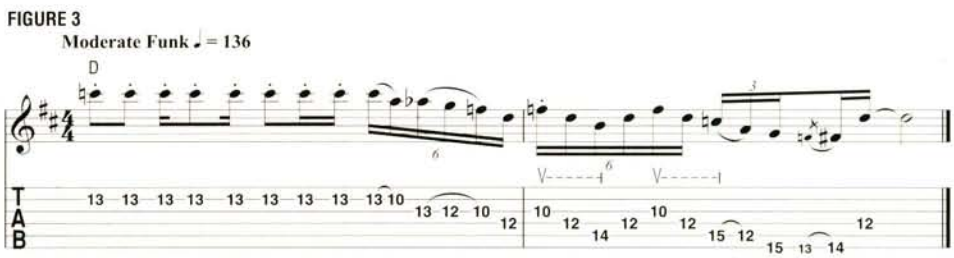
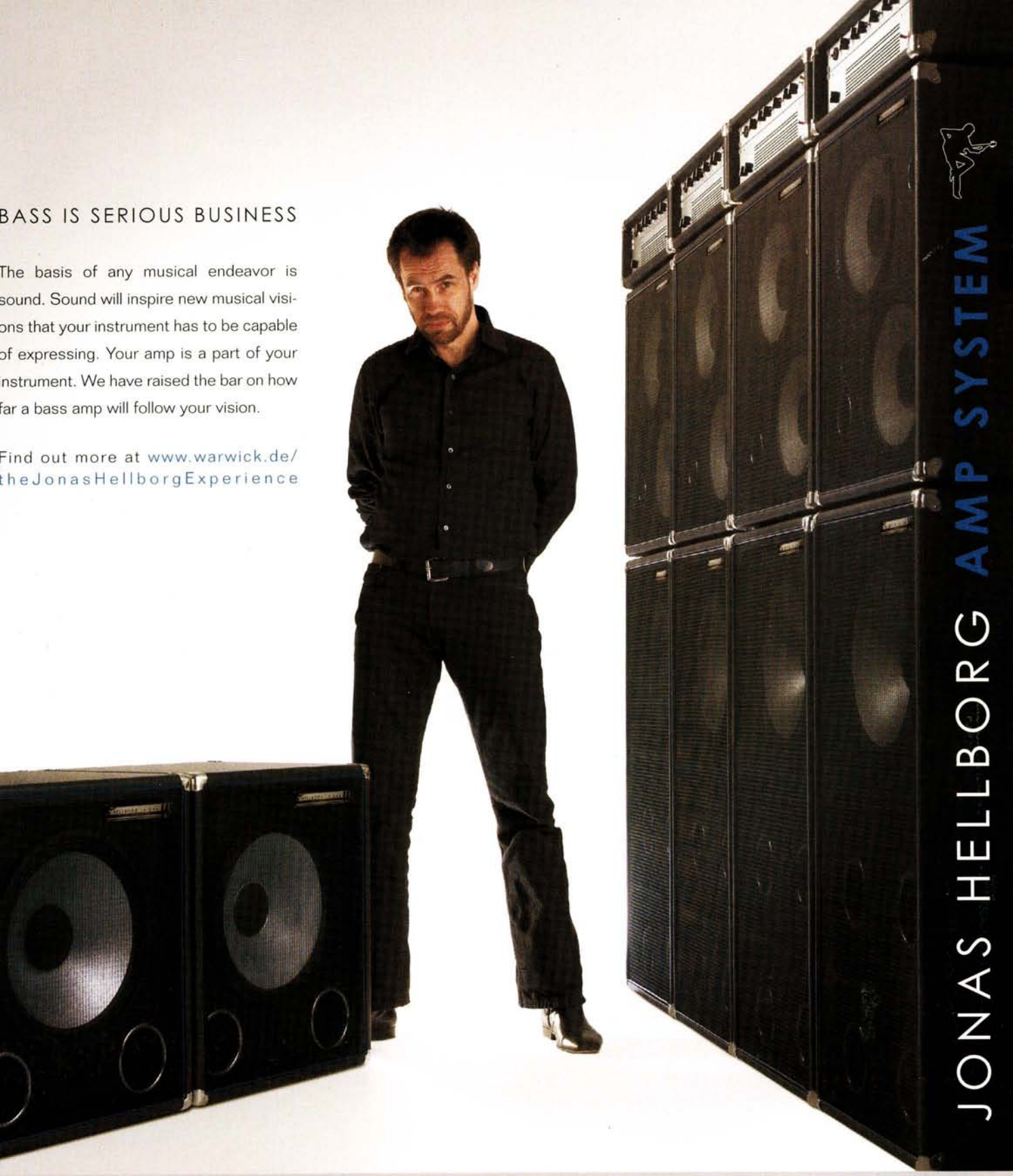


FIGURE 3





Dana B. Goods DBGLit@danabgoods.com / phone: (805) 644-6621 / www.warwickbass.com / www.warwick.de

Headquarters: Warwick GmbH&Co.Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany • E-Mail: info@warwick.de

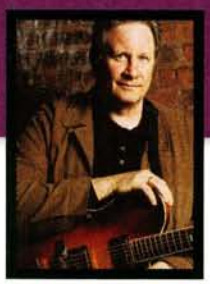
Branches: Dübendorf / Switzerland • info@warwick.ch • Praha / Czech & Slovakia Republic • info@warwick.cz • Warsaw / Poland • info@warwick.pl • Manchester / Great Britain • info@warwickbass.co.uk • Shanghai / P.R.China • info@warwick.cz

Visit us on the World Wide Web: http://www.warwick.de & join us in WARWICK BASS FORUM: www.warwick.de/forum

Warwick® *Basses, Amps&Rock'n Roll.*

NEW COLUMN!

ALL THAT JAZZ
by Vic Juris



HEAR IT ONLINE!
guitarworld.com/lessons

PASSING FANCY

Using chromatic passing tones as decorative melodic building blocks

The chromatic, or consecutive half-step, approach to improvisation has been an integral element in the jazz vocabulary since at least the Fifties. The founding fathers of bebop—players like alto saxophonist Charlie Parker, trumpeter Dizzy Gillespie and pianist Bud Powell—were trailblazers in this language and used chromatic passing tones and upper and lower chromatic "neighbor" tones to craft flowing, interestingly contoured lines that danced around chord tones in an exciting give-and-take between consonance and dissonance. These solos often featured chromatic notes that connected primary chord tones with alterations and substitutions.

In this lesson, I'll demonstrate how chromatic tones can be used in conjunction with chord and scale tones to create incredibly varied single-note lines. We'll also look at how chromatics can lend a sense of melodic tension-and-release when played over a *static* chord quality—staying on the same chord for more than two bars. Each example is four bars long and is played over a different chord quality in the key of C.

The line in **FIGURE 1** is played over Cmaj7 (C E G B) and begins on the major seventh, B, moves up a half step to the tonic, C, and then chromatically descends down to the sixth degree of the C major scale, A. In bar 2, the sixth moves down chromatically to the flat five, F♯, overlapping into bar 3. Throughout the example, a sense of tension is inferred by the nonchord tones played on beats one and three of practically every bar; resolution is achieved when a chord tone is touched upon two, three or four notes later.

FIGURE 2 demonstrates how this approach may be applied when improvising over a static Cm7 chord (C E♭ G B♭). The line begins on the eighth-note upbeat, or "and," of beat one; the third note in the bar, D, implies the ninth (Cm9: C E♭ G B♭ D). This is followed by a chromatic descent to the major seventh, B, which creates a hauntingly beautiful C melodic minor sound (C D E♭ F G A B). The major seventh clashes briefly with the flat-seven tone of the underlying Cm7 chord, B♭, but the tension is quickly "resolved" by the next note, G, which is a stable chord tone, the fifth. The last two notes of bar 2 chromatically descend into the downbeat of bar 3, landing on F, which is the fourth or 11th of Cm7; this momentarily implies a Cm11 sound (C E♭ G B♭ D F). The line concludes in bars 3 and 4 with a climbing sequence of superimposed triads in the last two bars, as F (F A C) is followed by B♭ (B♭ D F) and finally E♭ (E♭ G B♭), each triad being a fourth above the previous one and connected by a descending chromatic passing tone.

FIGURE 3 is a chromatically inflected line played over C7 (C E G B♭), beginning on beat two of the first bar. (Rhythmic variation is always a good thing.) Beginning with the sixth note of bar two, C, I use *octave displacement* with a descending chromatic scale to create an angular wide-interval line that has an atonal quality. This chromatic thread extends all the way through bar 3, eventually landing on the most stable of chord tones, the root (in this case, C) on the second note of bar 4. This type of chromatic octave displacement was taught to me in the late Seventies by the great jazz guitarist Pat Martino.

An excellent resource for further study in this area is David Liebman's book *A Chromatic Approach to Melody and Harmony* (Advance Music). For some inspiring recorded examples of brilliant chromatic lines, check out Mike Stern's solo on "Black Satin" from Liebman's latest CD, *Back on the Corner* (Schrapnel Records). And Pat Martino plays some killer octave-displaced chromatics on Willis Jackson's CD *Bar Wars* (Muse Records). Especially noteworthy is the track "The Breeze and I."

VIC JURIS is a world-renowned performer, composer and educator and an in-demand sideman who has collaborated with many of the biggest names in jazz. For more info, check out vicjuris.com.

FIGURE 1



FIGURE 2

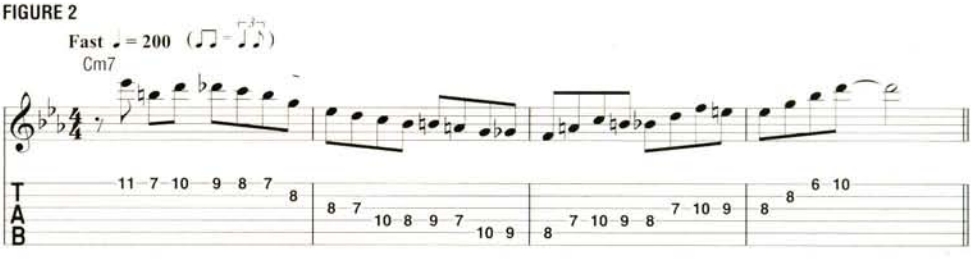


FIGURE 3



The Pedals That Make The Tone



For 30 years, BOSS has been the world leader in innovative guitar and bass effects pedals, multi-effects, rhythm machines, personal digital studios and more. With their unmistakable killer tone, BOSS pedals continue to define the sound of today's rock music.

For more in-depth tips, including which pedals to use for which sections, visit **www.BossUS.com/tone**

To get the tone of the songs below, use the pedals with level settings as shown, and chained in this order:

"Bark at the Moon" - Ozzy Osbourne



DD-3



PH-3



MT-2

"Simple Man" - Lynyrd Skynyrd



RV-5



DS-1



CS-3

"Working Man" - Rush



DD-6



GE-7



MD-2

"Icky Thump" - White Stripes



PS-5



FZ-5



DS-1

"It's Not Over" - Daughtry



CE-5



ML-2



CS-3

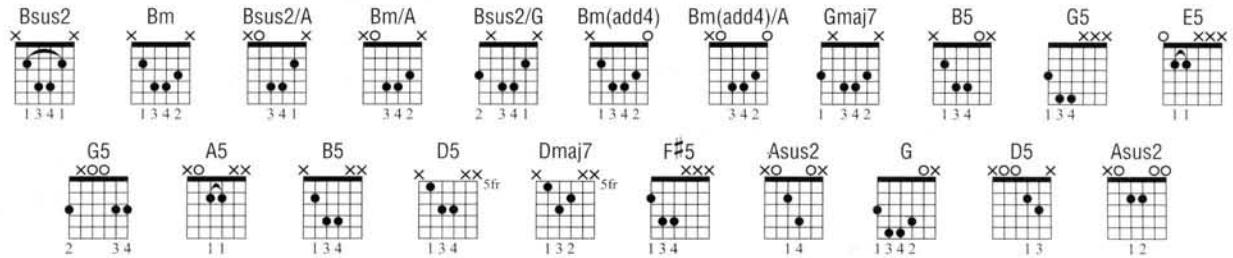
Pedal settings by **Paul Hanson**, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Warner Bros.



"IT'S NOT OVER" DAUGHTRY

As heard on **DAUGHTRY** (RCA)
Words and Music by **Chris Daughtry, Greg Wattenberg, Mark Wilkerson and Brett Young** ✶ *Transcribed by* **Jeff Perrin**

Gtr. 1 is tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).
Gtr. 2 is in drop-D tuning down one half step (low to high: D♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high): E♭ A♭ D♭ G♭.
All pitches sound in the key of B♭ minor, one half step lower than written.



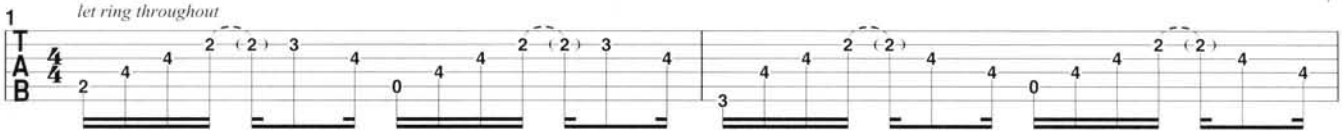
A **1st Verse** (0:00)

Moderately ♩ = 74

I was blown away what could I say It all seemed to make sense

Bsus2 Bm Bsus2/A Bm/A Bsus2/G Bsus2/A

Gtr. 1 (elec. w/clean tone)
Rhy. Fig. 1
let ring throughout



You've taken away everything and I can't deal with that

Bsus2 Bm Bsus2/A Bm/A Bsus2/G Bsus2/A

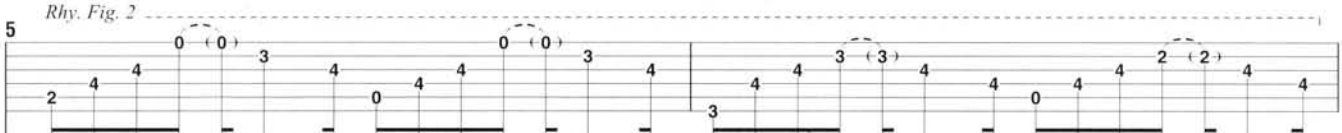
Gtr. 1 repeats Rhy. Fig. 1 (see bar 1)



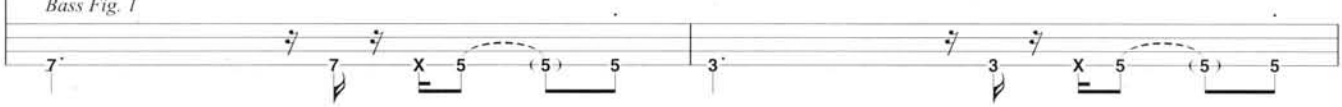
I try to see the good in life but good things in life are hard to find

Bm(add4) Bm(add4)/A Gmaj7 Bsus2/A

Gtr. 1
Rhy. Fig. 2



Bass
Bass Fig. 1



COPYRIGHT © 2006 BY CAREERS-BMG MUSIC PUBLISHING, SURFACE PRETTY DEEP UGLY MUSIC, EMI APRIL MUSIC INC., G WATT MUSIC, WARNER-TAMERLANE PUBLISHING CORP., RG SLIDE MUSIC PUBLISHING, INC., TAILBACK 80 PUBLISHING, INC. AND FLOATING LEAF PUBLISHING. ALL RIGHTS FOR SURFACE PRETTY DEEP UGLY MUSIC ADMINISTERED BY CAREERS-BMG MUSIC PUBLISHING. ALL RIGHTS FOR G WATT MUSIC CONTROLLED AND ADMINISTERED BY EMI APRIL MUSIC INC. ALL RIGHTS FOR RG SLIDE MUSIC PUBLISHING, INC. AND TAILBACK 80 PUBLISHING, INC. ADMINISTERED BY WARNER-TAMERLANE PUBLISHING CORP. INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED. REPRINTED BY PERMISSION OF HAL LEONARD CORPORATION.

"IT'S NOT OVER"

We'll blow it away blow it away Can we make this something good

Bm(add4) Bm(add4)/A Gmaj7 Bsus2/A

Gtr. 1 repeats Rhy. Fig. 2 (see bar 5)

7 Bass *end Bass Fig. 1*



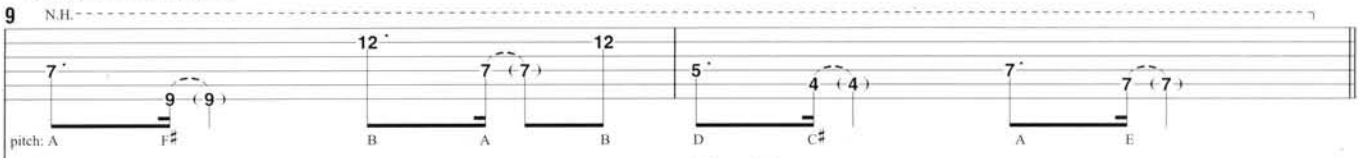
B (0:27)

Well I'll try to do it right this time around

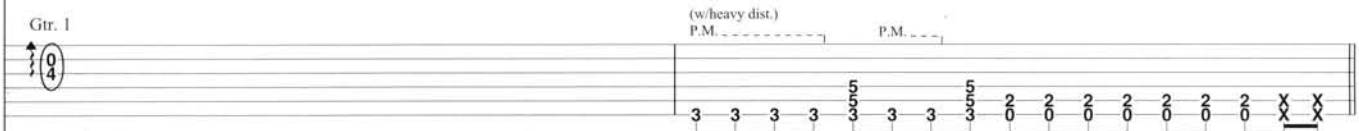
B5 G5 E5

Gtr. 2 (clean elec. w/chorus)

9 N.H.

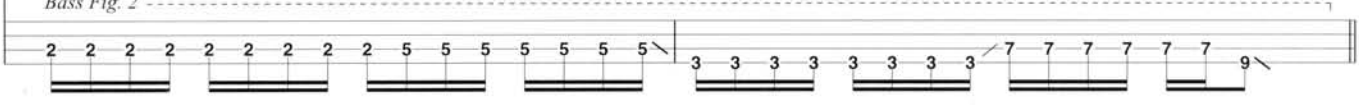


Gtr. 1 (w/heavy dist.) P.M. P.M.



Bass

Bass Fig. 2

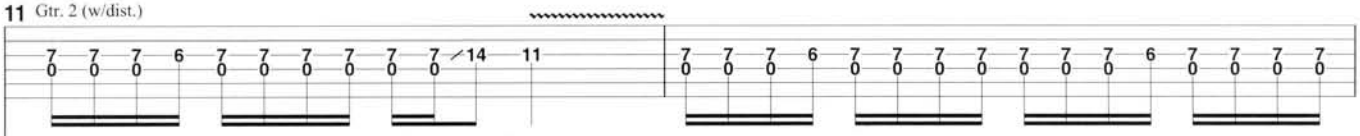


C **Chorus** (0:33, 1:42, 2:31)

Let's start over I'll try to do it right this time around

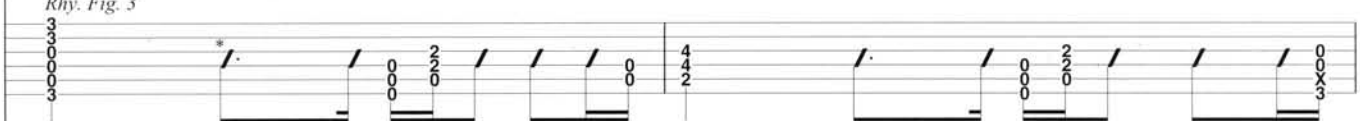
G5 A5 B5 A5

11 Gtr. 2 (w/dist.)



Gtr. 1 (Composite arrangement; part is loosely doubled w/an acous. gtr. and a second elec. gtr. w/less distortion.)

Rhy. Fig. 3



* *repeat previous chord*

Bass

Bass Fig. 3

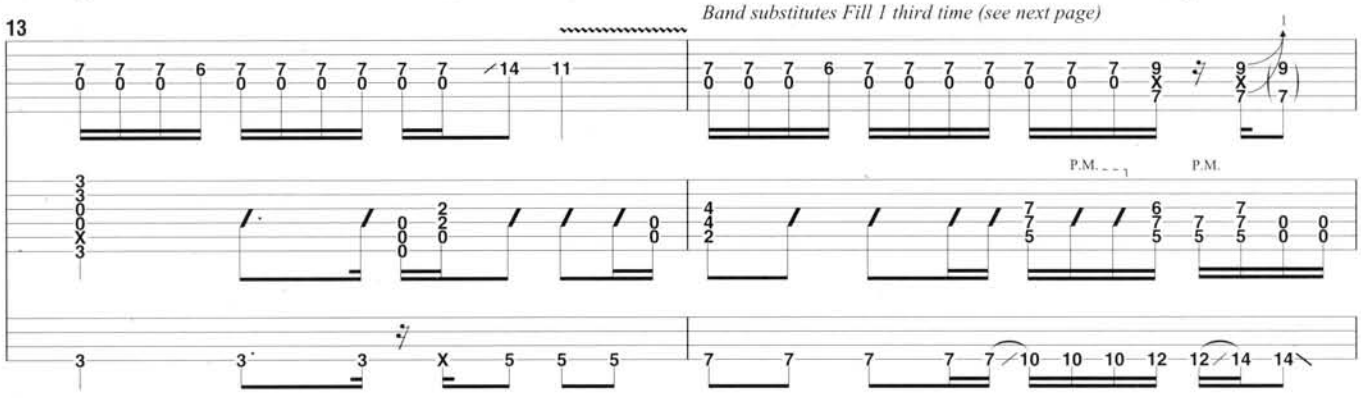


It's not over because a part of me is dead and in the ground

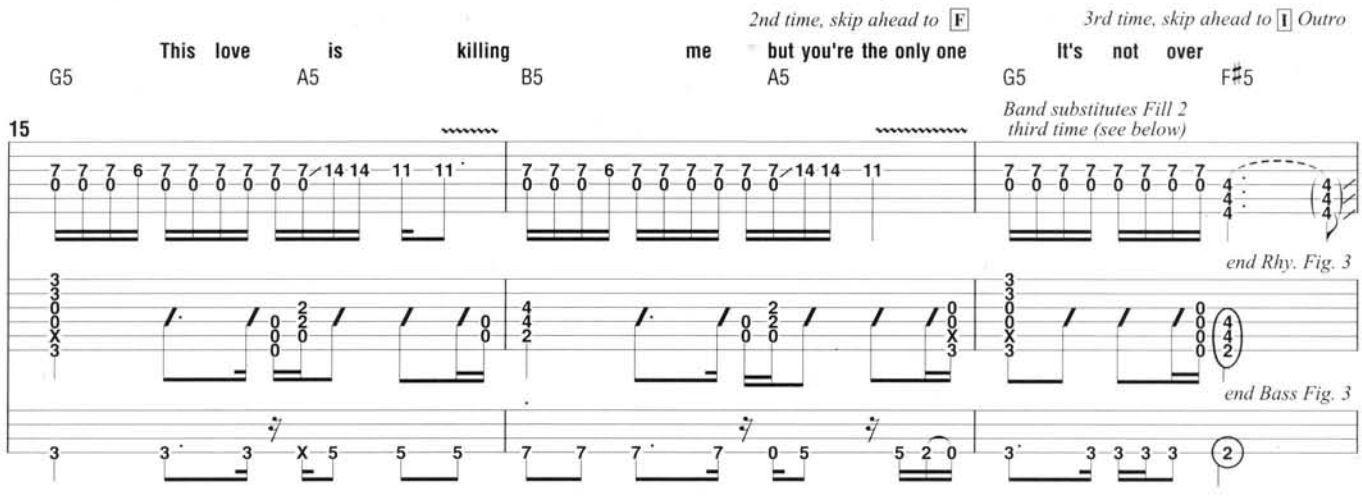
G5 A5 B5 D5 Dmaj7 D5

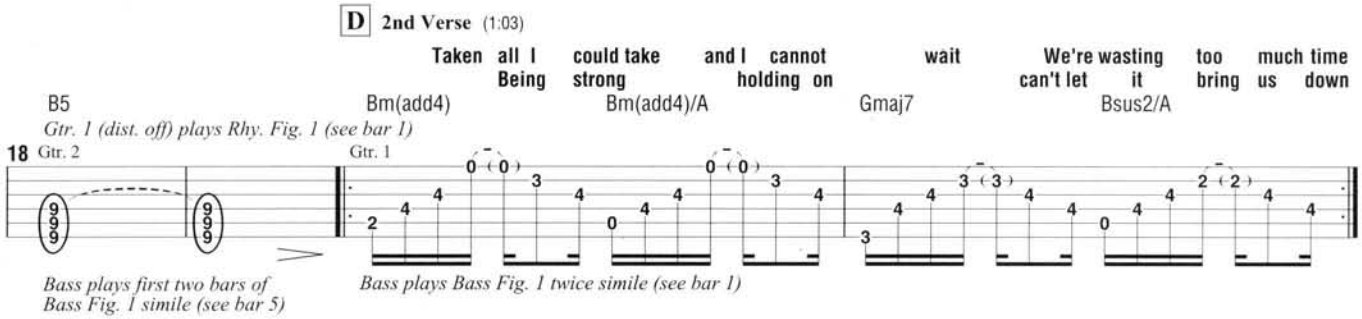
Band substitutes Fill 1 third time (see next page)

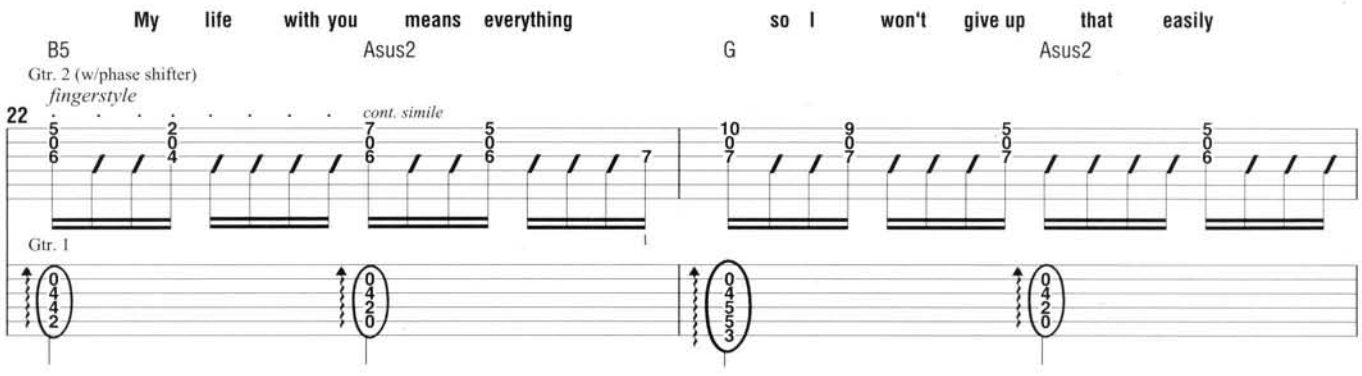
13

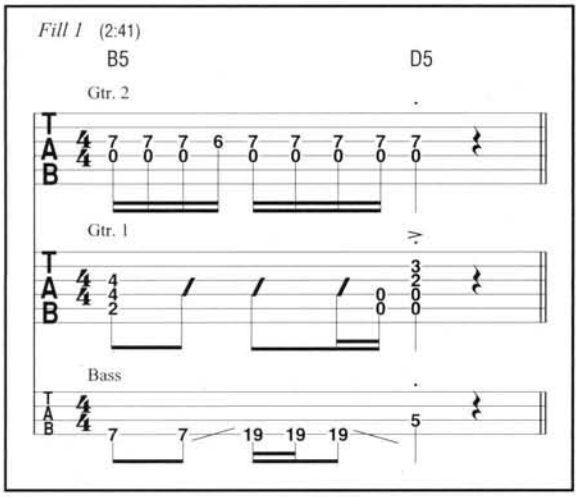


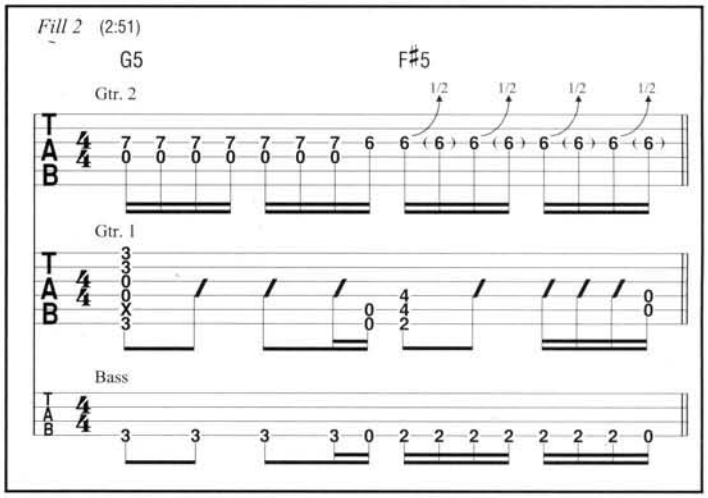
The Pedals That Make The Tone
www.BossUS.com/tone

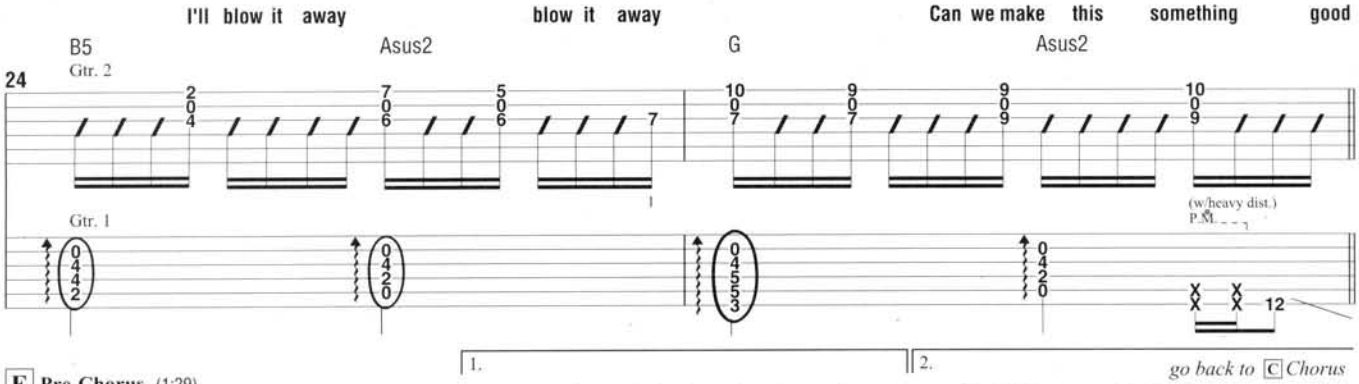




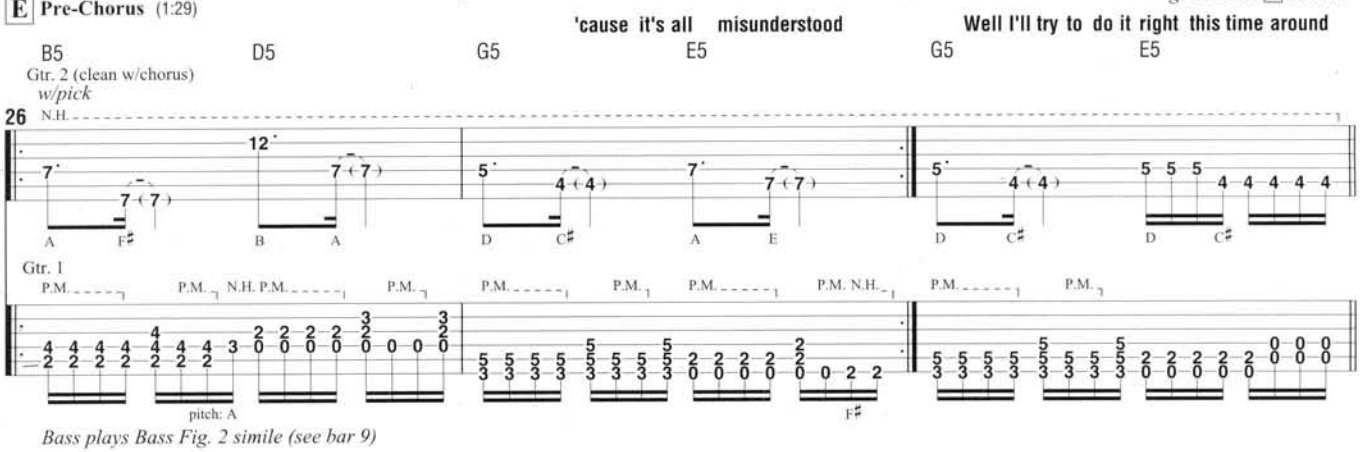






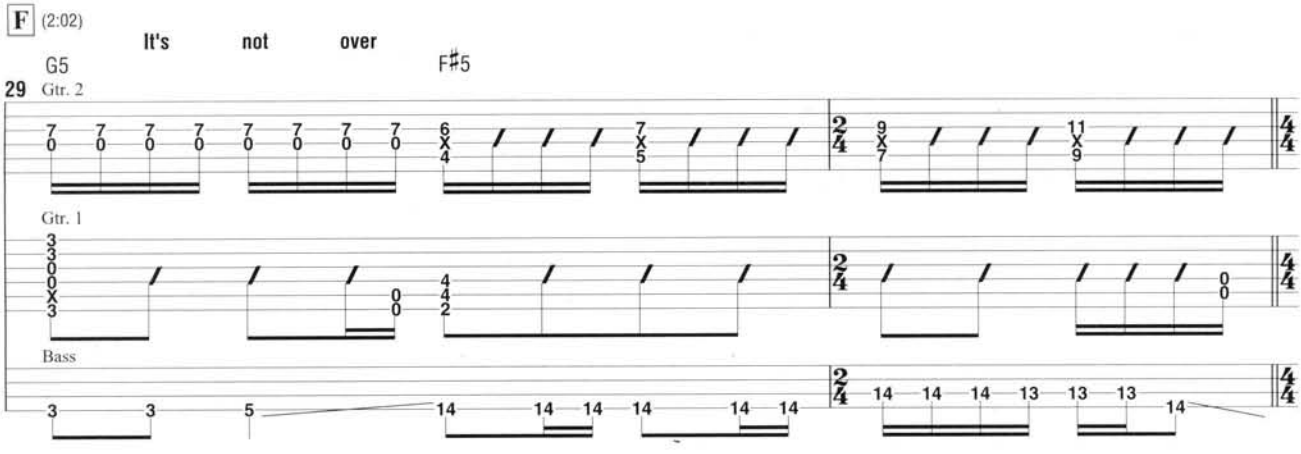


E **Pre-Chorus** (1:29)

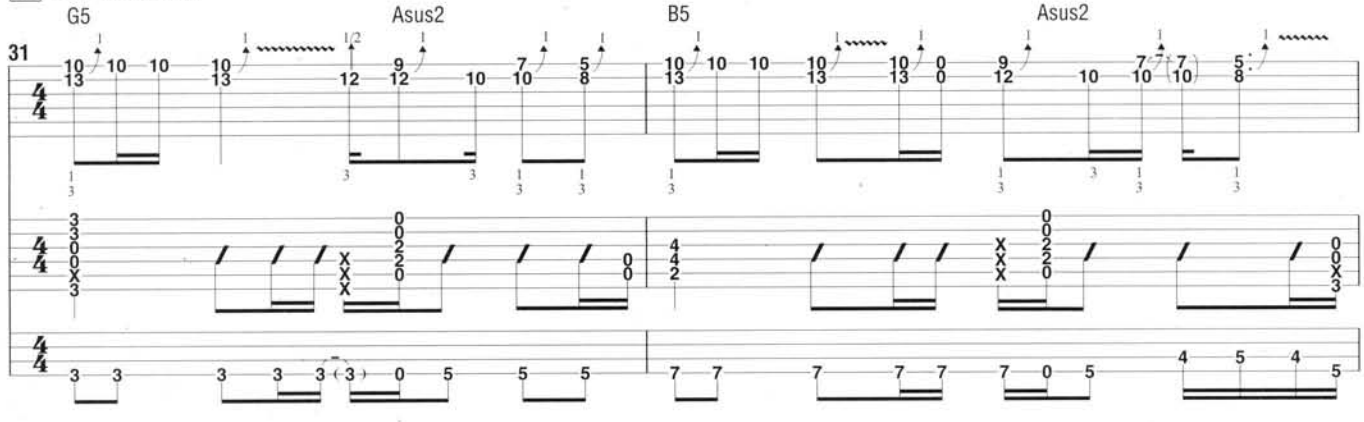


Bass plays Bass Fig. 2 simile (see bar 9)

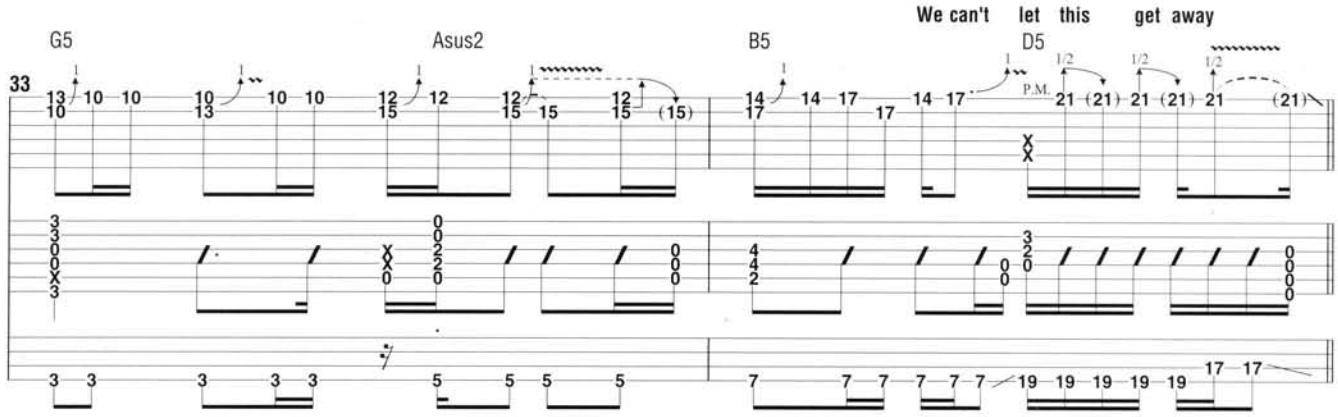
F (2:02)



G **Guitar Solo** (2:07)

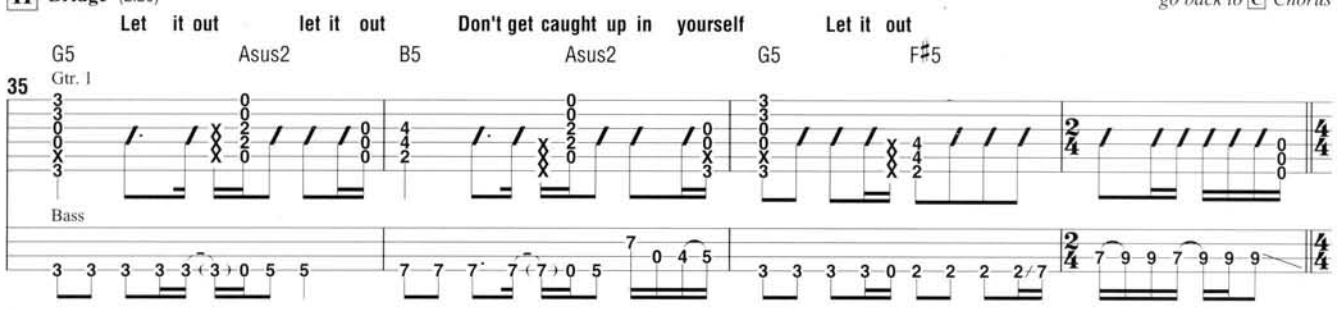


The Pedals That Make The Tone
www.BossUS.com/tone

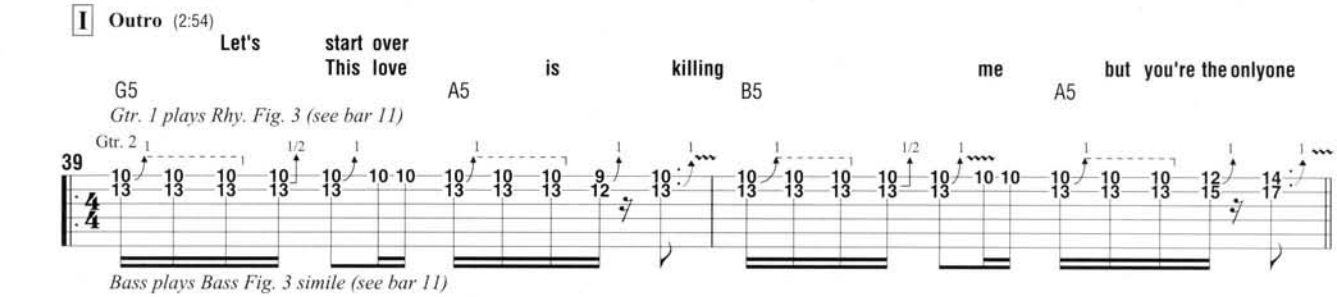


H **Bridge** (2:20)

go back to C *Chorus*

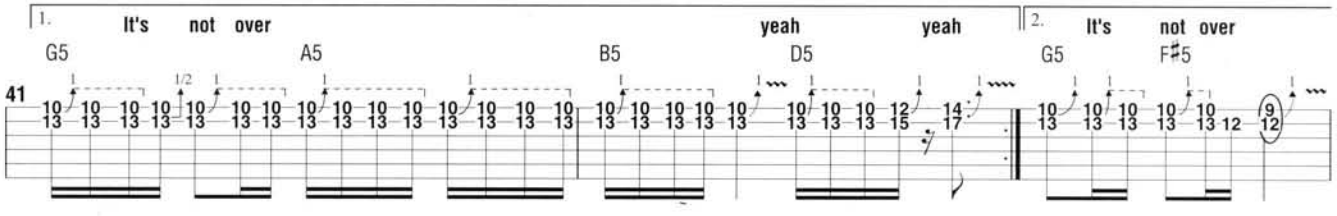


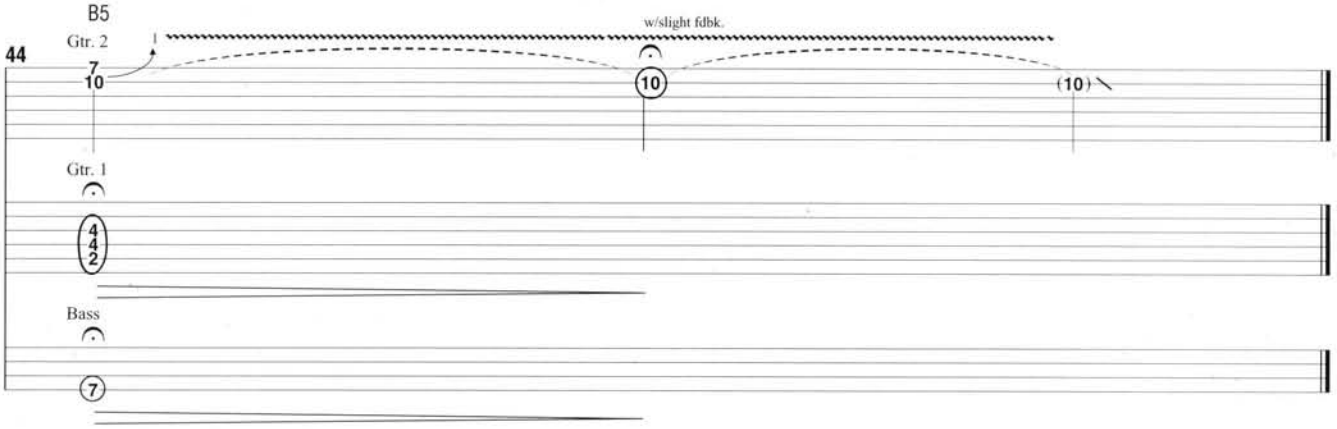
I **Outro** (2:54)



Gtr. 1 plays Rhy. Fig. 3 (see bar 11)

Bass plays Bass Fig. 3 simile (see bar 11)







Your song.

Your song with legendary musicians backing you up!



Royalty Free Licks & Loops from Legends are now available at

NetMusicMakers.com



Mega hits. Hidden gems. We've got 'em!

Classic Album Editions

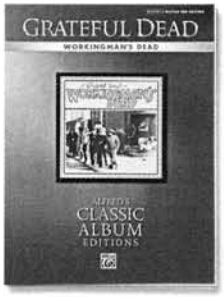
Note-for-note transcriptions from the greatest albums in history



Boston: Boston
(27651)
Authentic Guitar TAB, $19.95



Eagles: Hotel California
(24550)
Authentic Guitar TAB, $19.95



Grateful Dead: Workingman's Dead
(PGM0513)
Authentic Guitar TAB, $22.95



Grateful Dead: American Beauty
(PGM0514)
Authentic Guitar TAB, $21.95



Led Zeppelin: Led Zeppelin I
(GF0417A)
Authentic Guitar TAB, $22.95



Led Zeppelin: Led Zeppelin II
(GF0421A)
Authentic Guitar TAB, $21.95



Led Zeppelin: Led Zeppelin IV
(GF0488A)
Authentic Guitar TAB, $22.95



Led Zeppelin: Led Zeppelin V - Houses of the Holy
(GF0524A)
Authentic Guitar TAB, $24.95



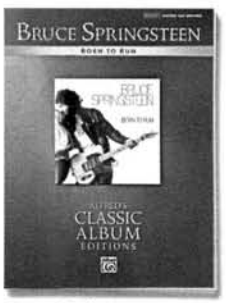
Rolling Stones: Aftermath
(25776)
Authentic Guitar TAB, $19.95



Rolling Stones: Beggars Banquet
(25774)
Authentic Guitar TAB, $16.95



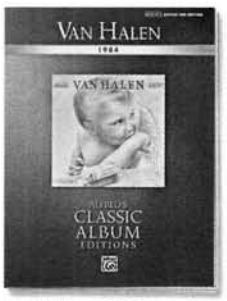
Rolling Stones: Let It Bleed
(25738)
Authentic Guitar TAB, $19.95



Bruce Springsteen: Born to Run
(25285)
Authentic Guitar TAB, $19.95



Van Halen: Van Halen
(24626)
Authentic Guitar TAB, $19.95



Van Halen: 1984
(26267)
Authentic Guitar TAB, $19.95



Yes: Fragile
(24627)
Authentic Guitar TAB, $19.95



Neil Young: Harvest
(24488)
Authentic Guitar TAB, $19.95

Also Available



Muse: Black Holes and Revelations

(0571527361)
Book, $21.95

The album-matching folio to Muse's 2006 release *Black Holes and Revelations*, this book provides authentic guitar TAB for all the songs on this smash hit record. It also includes an explanation of notation and tablature, as well as notation of other guitar techniques used in the book. Titles: Take a Bow • Starlight • Supermassive Black Hole • Map of the Problematique • Soldier's Poem • Invincible • Assasin • Exo-Politics • City of Delusion • Hoodoo • Knights of Cydonia.



Mötley Crüe: Greatest Hits

(PGM0309)
Book, $22.95

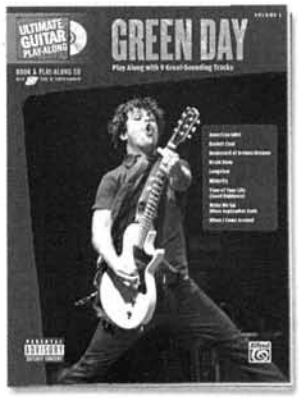
From Mötley Crüe's Nikki Sixx, Vince Neil, Tommy Lee, and Mick Mars comes this greatest hits retrospective. The folio includes two new titles, "Bitter Pill" and "Enslaved," and all the music is written in standard notation and tab. A must for all heavy metal maniacs! The 17 titles are: Bitter Pill • Enslaved • Girls, Girls, Girls • Kickstart My Heart • Wild Side • Glitter (remix) • Dr. Feelgood • Same Ol' Situation • Home Sweet Home • Afraid • Don't Go Away Mad (Just Go Away) • Without You • Smokin' in the Boys Room • Primal Scream • Too Fast for Love • Looks That Kill * Shout at the Devil '97.



Snow Patrol: Eyes Open

(0571528279)
Book, $21.95

This book provides authentic guitar TAB for all the songs on the record. Titles: You're All I Have • Hands Open • Chasing Cars • Shut Your Eyes • It's Beginning To Get to Me • You Could Be Happy • Make This Go On Forever • Set The Fire To The Third Bar • Headlights On Dark Roads • Open Your Eyes • The Finish Line.



Ultimate Play-Along Guitar: Green Day

(26314)
Book & CD, $14.95

Titles: American Idiot • Basket Case • Boulevard of Broken Dreams • Brain Stew • Good Riddance (Time of Your Life) • Longview • Minority • Wake Me Up When September Ends • When I Come Around.

Free Shipping!

Valid on all orders placed through 9/1/07
Use discount code #GW0807

All prices in $US and subject to change.

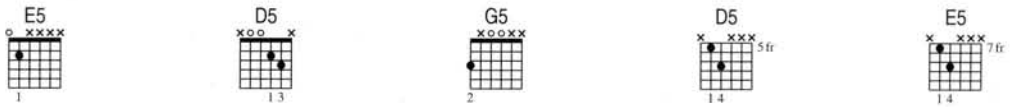
OrderMusicToday.com

OrderMusicToday.com has over 45,000 titles hand-picked by master guitar teachers and performers, in stock now and ready to roll.

ORDER MUSIC TODAY

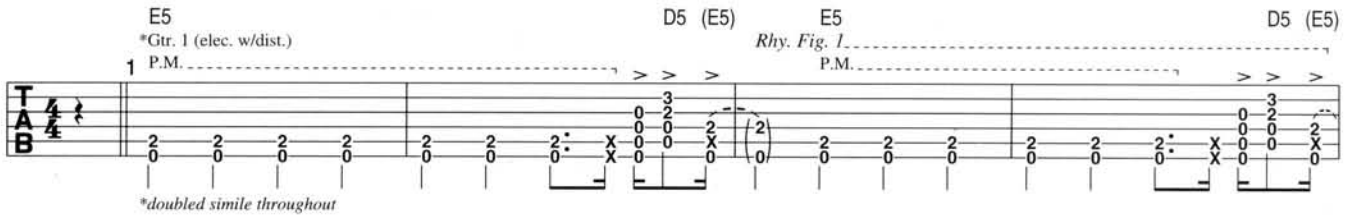
"ICKY THUMP" THE WHITE STRIPES

As heard on **ICKY THUMP** (WARNER BROS.)
Words and Music by **Jack White** ✶ *Transcribed by* **Jeff Perrin**



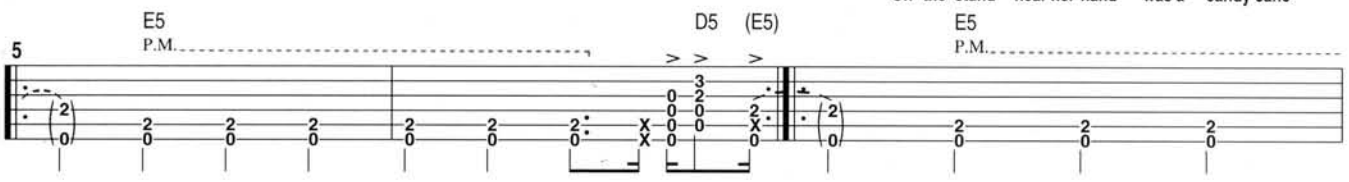
A Intro (0:00)

Moderately Slow ♩ = 92



B 1st and 2nd Verses (0:20, 1:18)

1. Yah - hee icky thump who'd-a thunk sittin'
   Red - head senorita lookin' dead came to
2. Icky thump with a lump in my throat grab my
   On the stand near her hand was a candy cane

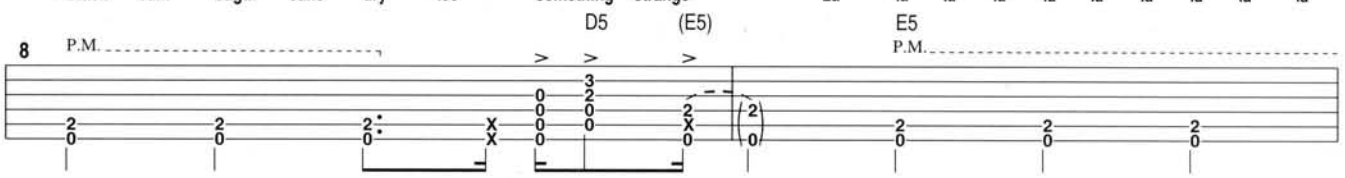


drunk on a wagon to Mexico
said "need a bed" en Espanol

coat and I was freakin' I was ready to go
Black rum sugar cane dry ice something strange

Ah well what a chump well my head got a
Said "Gimme a drink of water I'm gonna sing around the

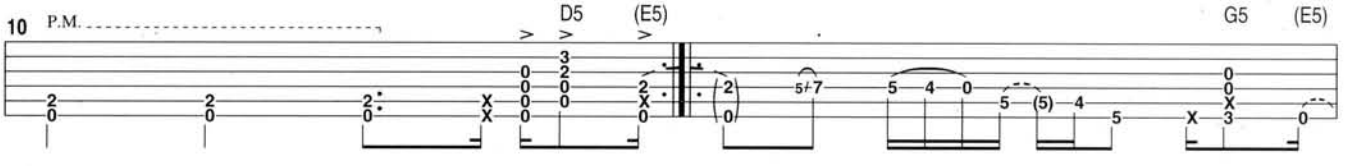
And I swear besides the hair she had one white
La la la la la la la la la la



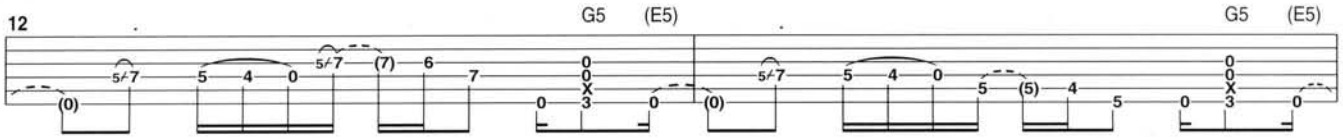
C (0:40, 1:38, 2:46)

bump when I hit it on the radio
collar and I don't need a microphone"

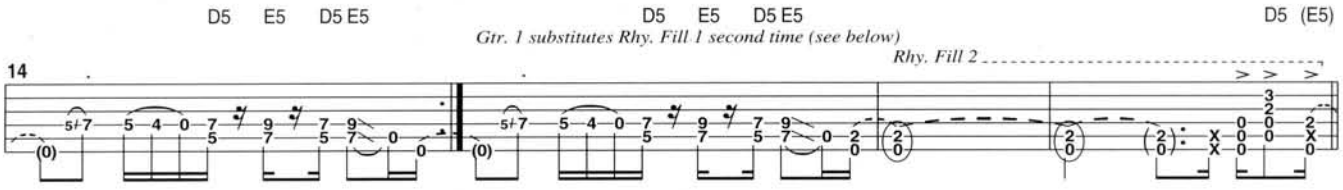
eye one blank stare lookin' up lyin' there
la la la



COPYRIGHT © 2007 THE WHITE STRIPES/THIRD MAN RECORDS, LLC.
ALL RIGHTS RESERVED. USED BY PERMISSION.
REPRINTED BY PERMISSION OF CHERRY LANE MUSIC COMPANY.



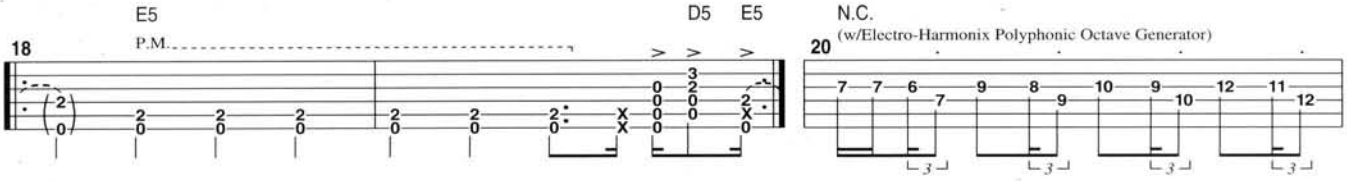
1. 2. *2nd time, skip ahead to* E
3rd time, skip ahead to H



D **1st Synth Solo** (1:08)

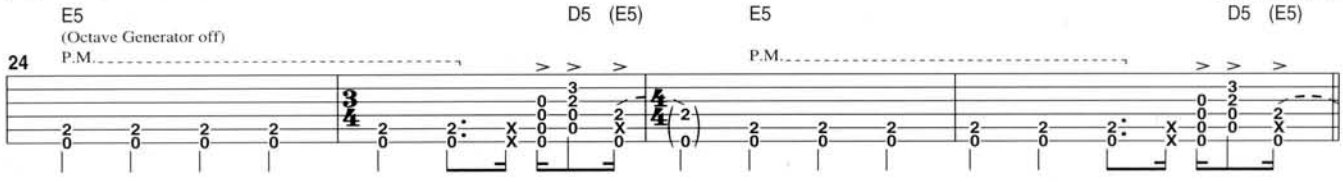
2nd time, go back to B *2nd Verse*

E (2:00)



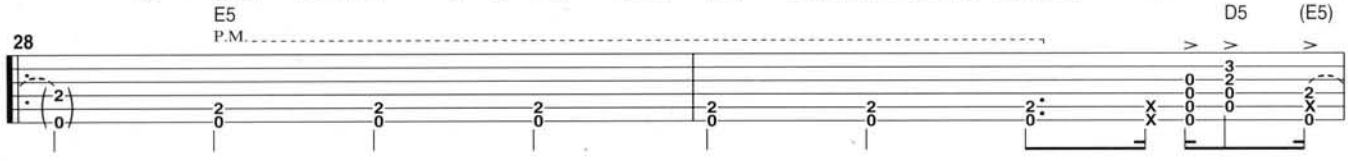


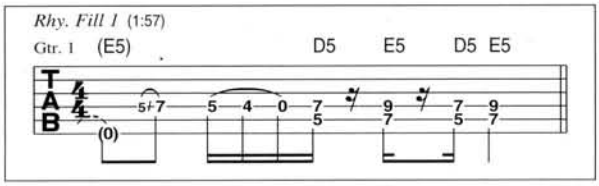
F **2nd Synth Solo** (2:11)



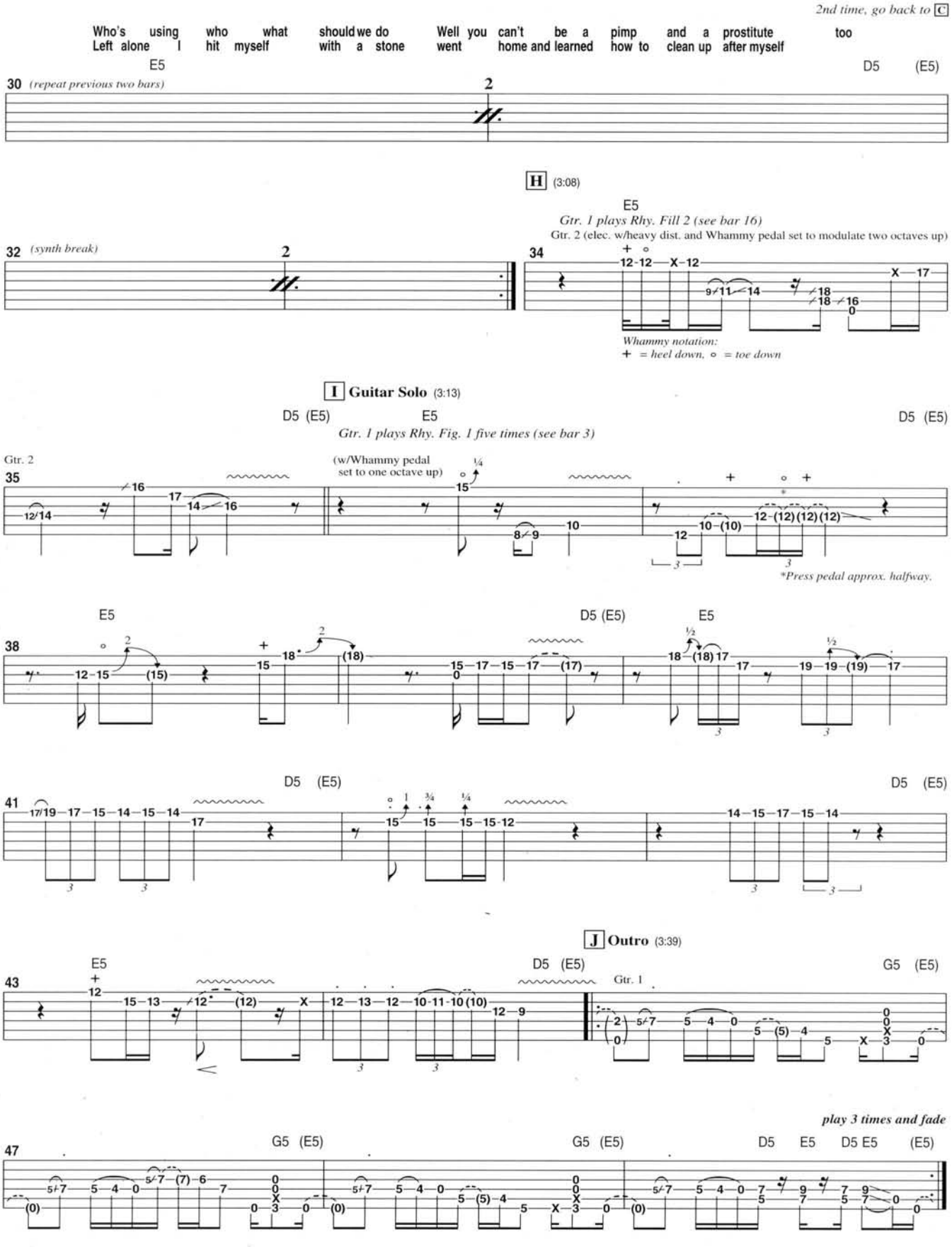
G **3rd Verse** (2:21)

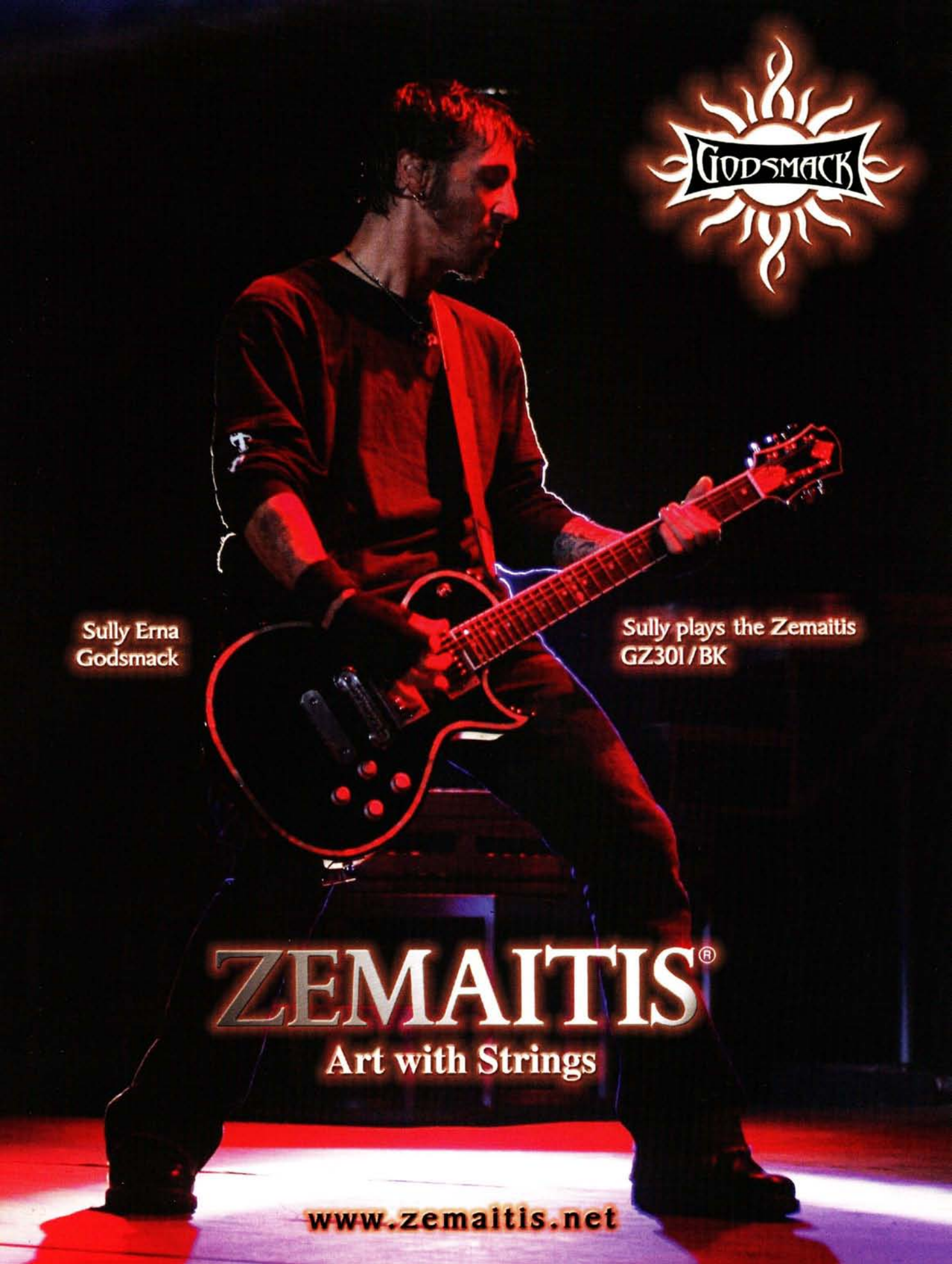
Icky thump what handcuffed nothin' to better to a do bunk why robbed don't you blind kick yourself looked out around you're an and there immigrant was nobody too else





The Pedals That Make The Tone
www.BossUS.com/tone



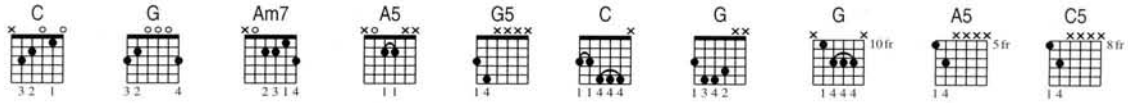

GODSMACK
Sully Erna
Godsmack
Sully plays the Zemaitis
GZ301/BK
ZEMAITIS®
Art with Strings
www.zemaitis.net



"SIMPLE MAN" LYNYRD SKYNYRD

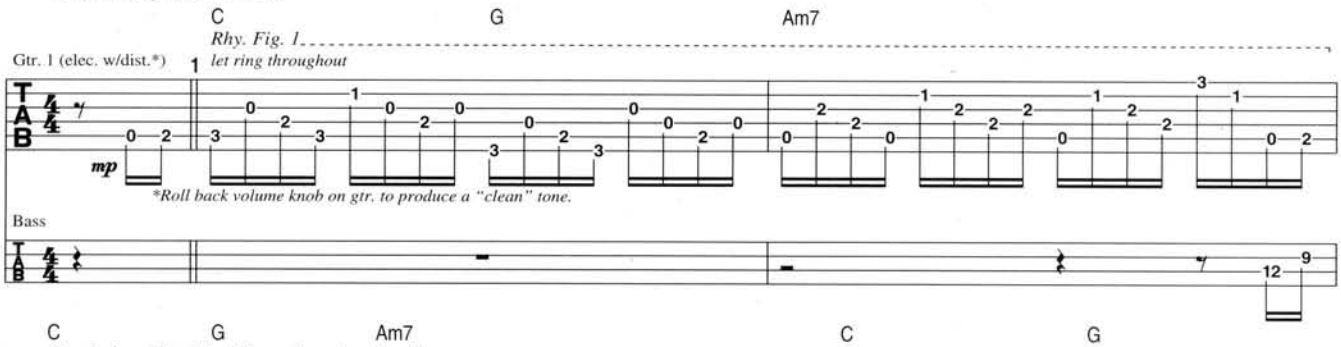
As heard on **THE ESSENTIAL LYNYRD SKYNYRD** (MCA)
Words and Music by **Ronnie Van Zant and Gary Rossington** ✶ *Transcribed by* **Hemme Luttjeboer and Matt Scharfglass**

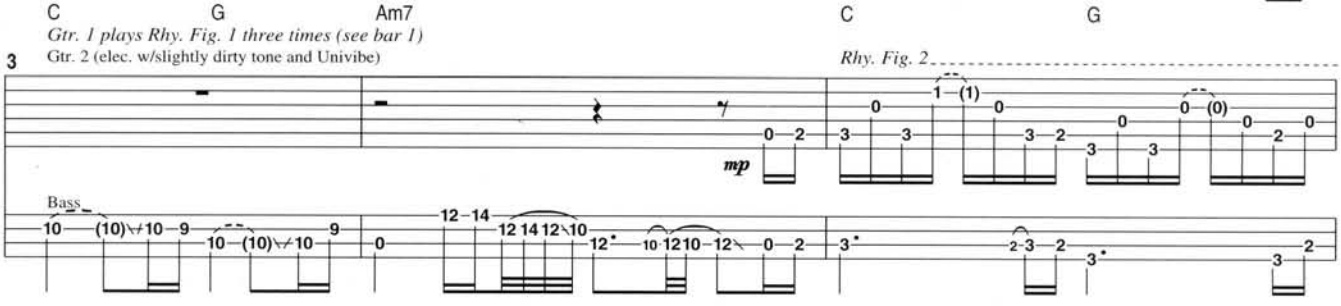
All guitars are tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high): E♭ A♭ D♭ G♭.
All notes and chords sound in the key of A♭ minor, one half step lower than written.



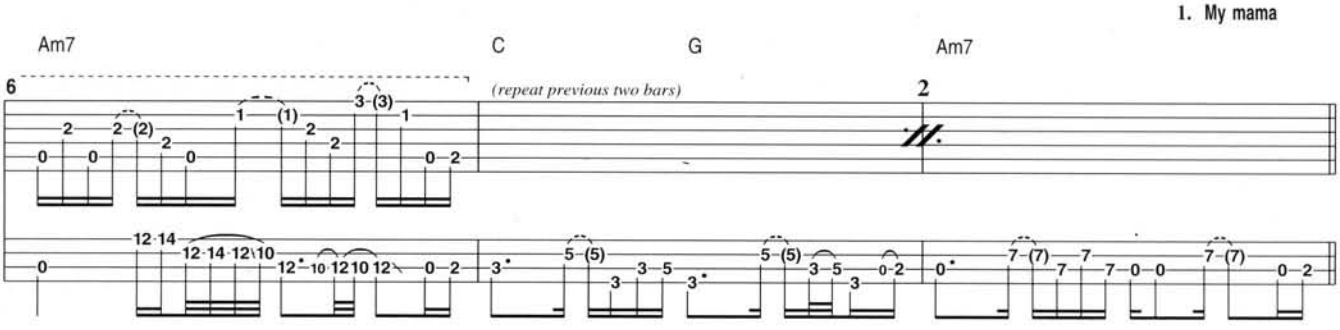
A Intro (0:00)

Moderately Slow ♩ = 60



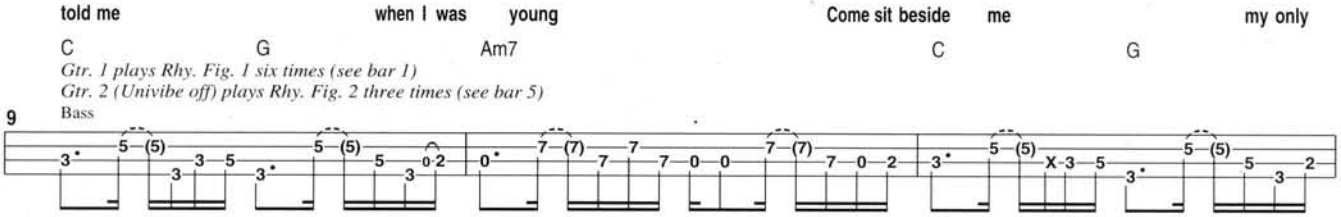


1. My mama

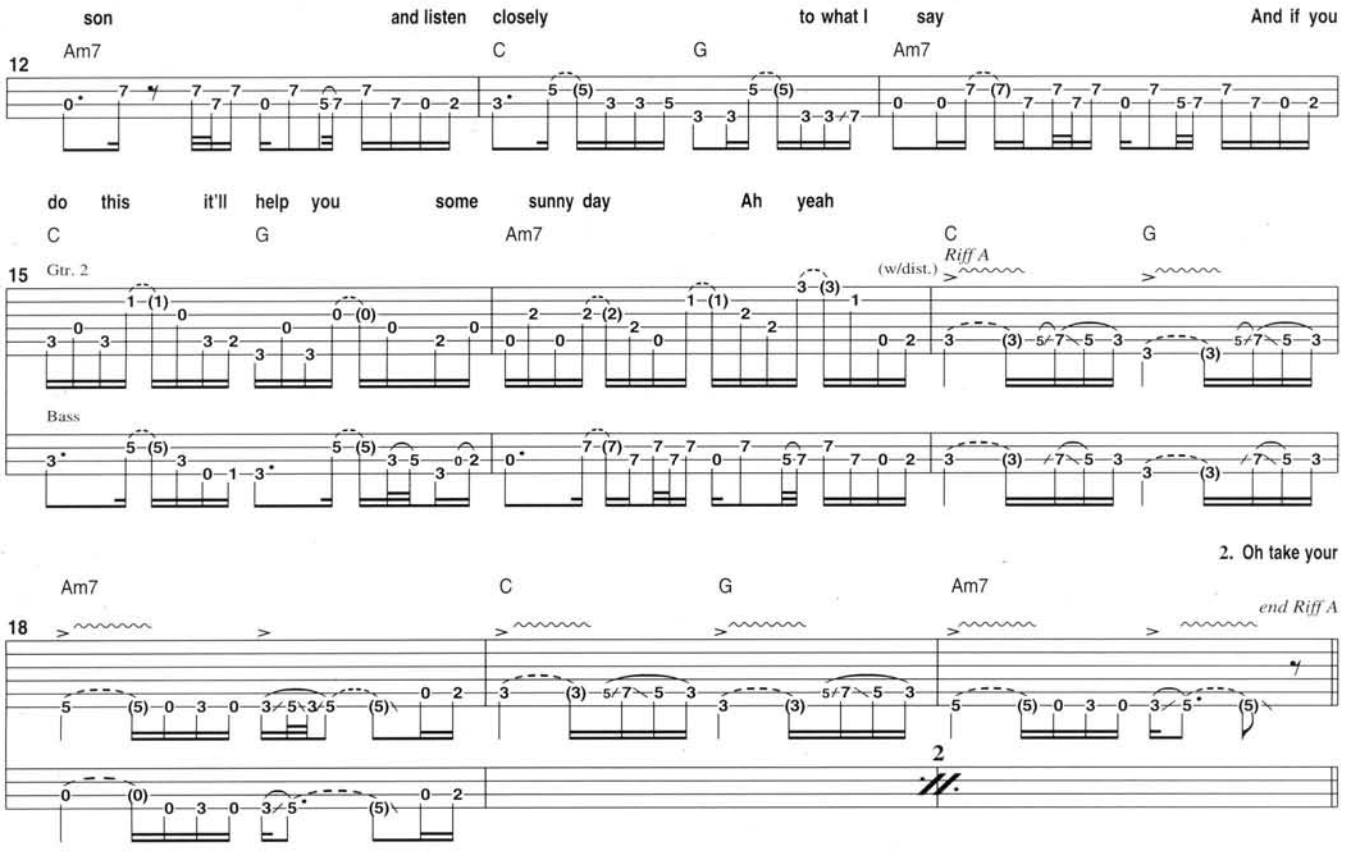


B 1st Verse (0:33)

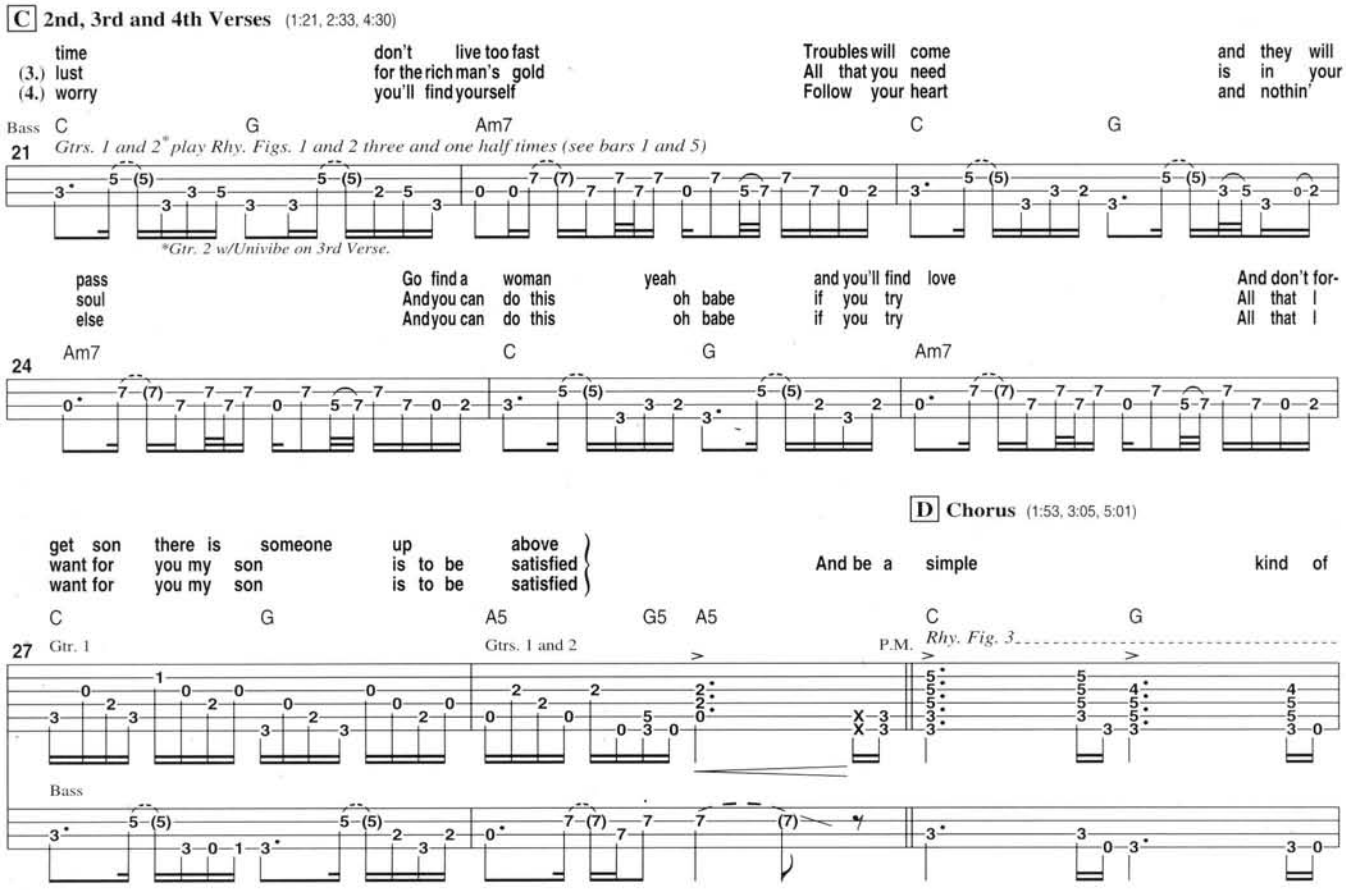
told me when I was young Come sit beside me my only



COPYRIGHT © 1973 SONGS OF UNIVERSAL, INC. AND EMI LONGITUDE MUSIC. COPYRIGHT RENEWED.
ALL RIGHTS CONTROLLED AND ADMINISTERED BY SONGS OF UNIVERSAL, INC.
ALL RIGHTS RESERVED. USED BY PERMISSION.
REPRINTED BY PERMISSION OF HAL LEONARD CORPORATION.



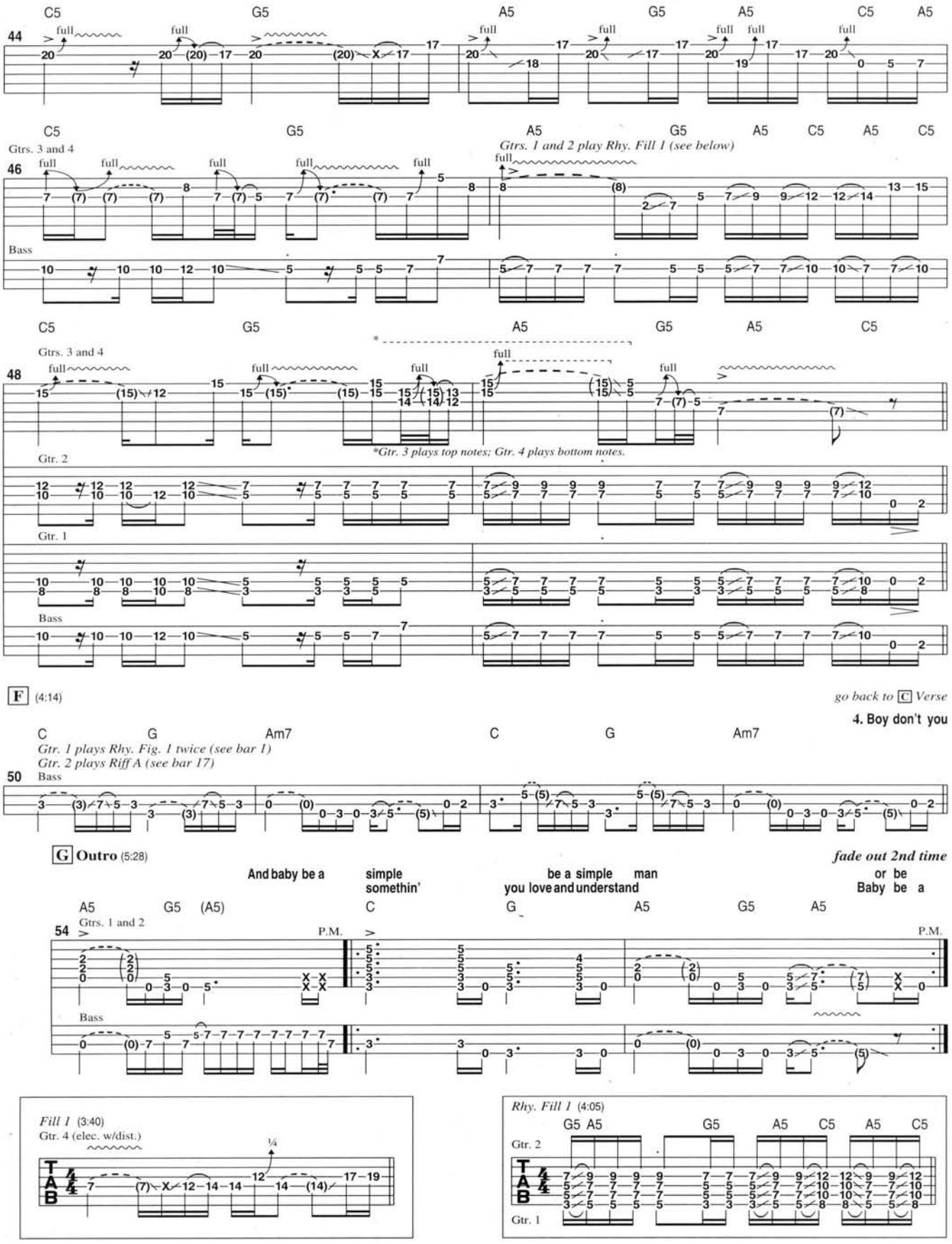
C **2nd, 3rd and 4th Verses** (1:21, 2:33, 4:30)

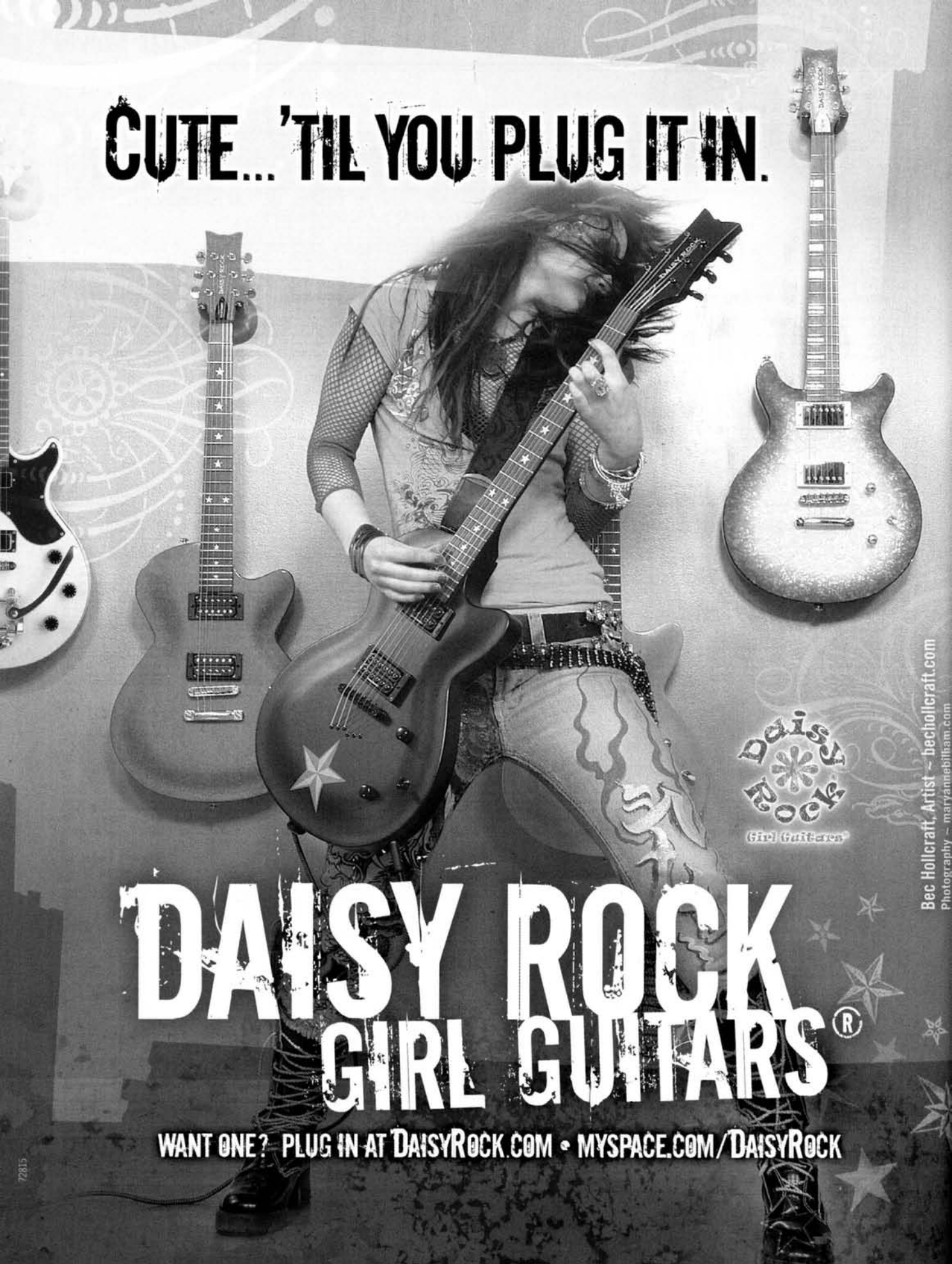


D **Chorus** (1:53, 3:05, 5:01)

The Pedals That Make The Tone
www.BossUS.com/tone




C5 G5 A5 G5 A5 C5 A5
44
full
C5 G5 A5 G5 A5 C5 A5 C5
Gtrs. 3 and 4
Gtrs. 1 and 2 play Rhy. Fill 1 (see below)
46
Bass
C5 G5 A5 G5 A5 C5
Gtrs. 3 and 4
48
*Gtr. 3 plays top notes; Gtr. 4 plays bottom notes.
Gtr. 2
Gtr. 1
Bass
F (4:14)
go back to C Verse
4. Boy don't you
C G Am7 C G Am7
Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)
Gtr. 2 plays Riff A (see bar 17)
50
Bass
G Outro (5:28)
fade out 2nd time
And baby be a simple somethin'
be a simple man you love and understand
or be Baby be a
A5 G5 (A5) C G A5 G5 A5
Gtrs. 1 and 2
54
P.M.
Bass
Fill 1 (3:40)
Gtr. 4 (elec. w/dist.)
¼
Rhy. Fill 1 (4:05)
G5 A5 G5 A5 C5 A5 C5
Gtr. 2
Gtr. 1


CUTE... 'TIL YOU PLUG IT IN.
Daisy Rock
Girl Guitars
DAISY ROCK
GIRL GUITARS®
WANT ONE? PLUG IN AT DAISYROCK.COM • MYSPACE.COM/DAISYROCK
Bec Hollcraft, Artist ~ bechollcraft.com
Photography ~ maryannebillham.com
72815

Total prizes worth over $1,700!!

Enter To Win
Hagstrom Guitars

Visit www.guitarworld.com/hagstrom and enter to win.

Win
Black Viking
WITH CASE

Our most sought-after hollowbody. Covers all genres from blues and rock to fusion, jazz, punk, and back again. North American hard maple set neck and Hagstrom HJ-50 custom pickups.





One of these two magnificent guitars could be yours!

Enter now at:

www.guitarworld.com/hagstrom

Win
White Swede
WITH CASE

Fat sound, legendary style. Versatile for today's guitarist. 45mm Mahogany Body with 10mm Carved Mahogany Top. Set Mahogany Neck, and Custom 58 pickups.





Hagstrom and Guitar World have teamed up to offer you the chance to win a Hagstrom Guitar. The White Swede and Black Viking guitars have a long heritage of tearing up stages across the globe!

Grand prize is the legendary White Swede and the runner-up prize is the famed Black Viking.

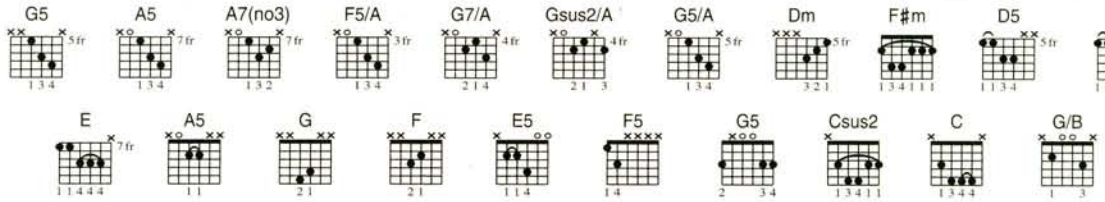
No purchase necessary. Entries must be received no later than July 31, 2007. To enter, visit: www.guitarworld.com/hagstrom or www.hagstromguitars.com

Hagstrom



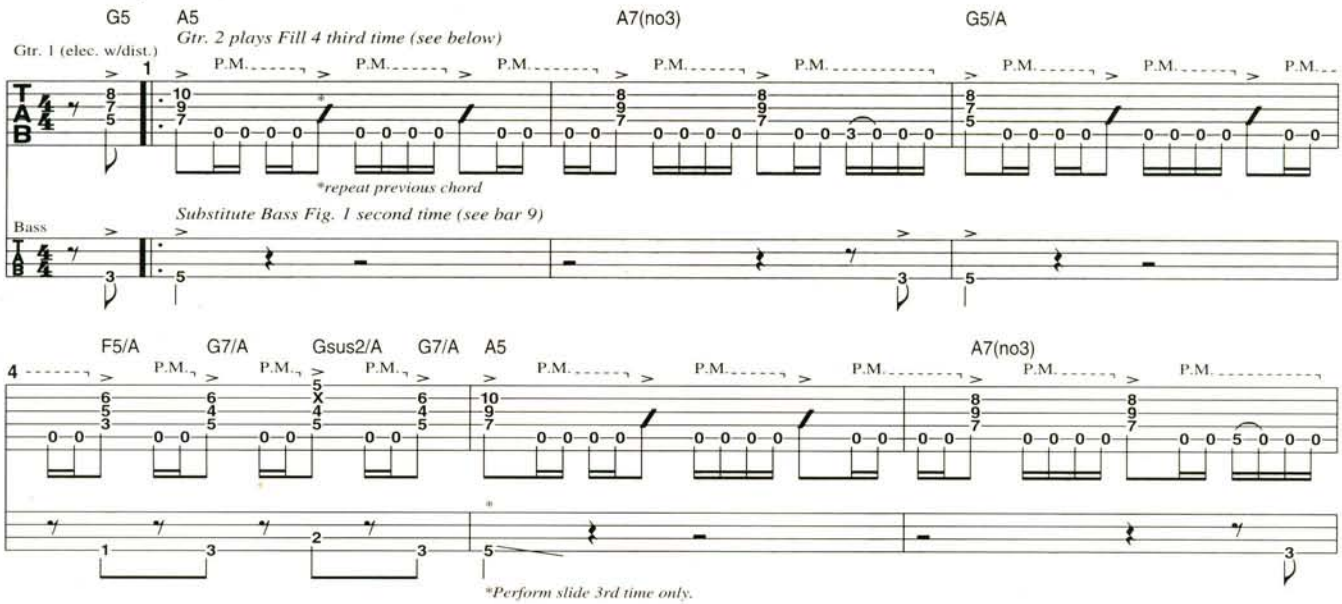
"BARK AT THE MOON" OZZY OSBOURNE

As heard on **BARK AT THE MOON** (EPIC)
Words and Music by **Ozzy Osbourne** ✶ *Transcribed by* **Andy Aledort and Matt Scharfglass**



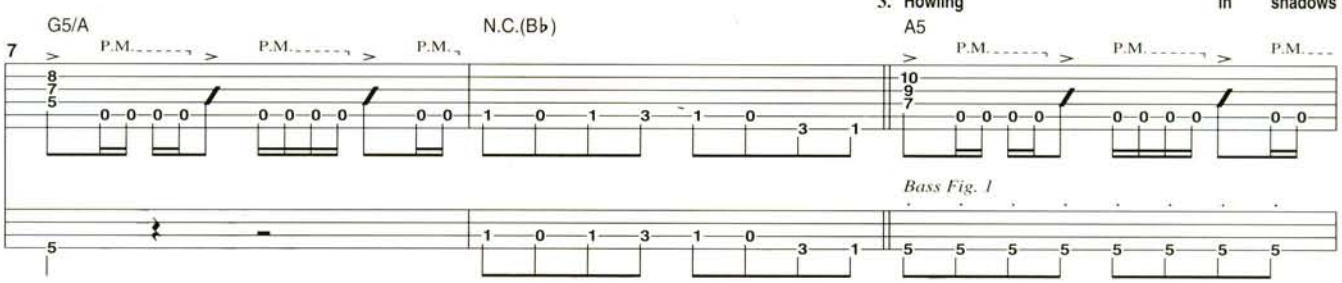
A Intro (0:00, 0:39, 2:41)

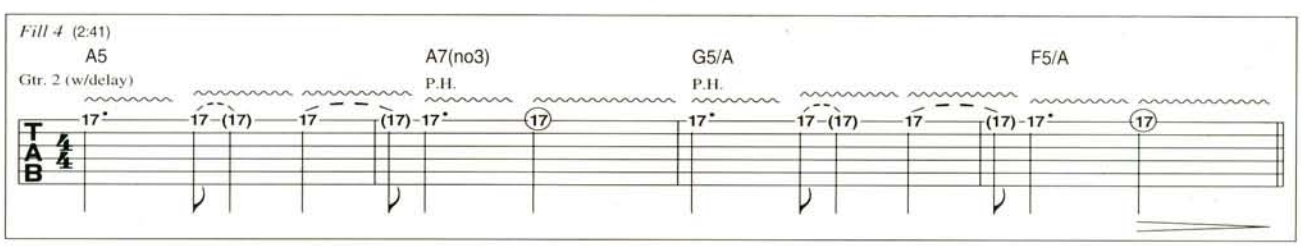
Moderately ♩ = 150



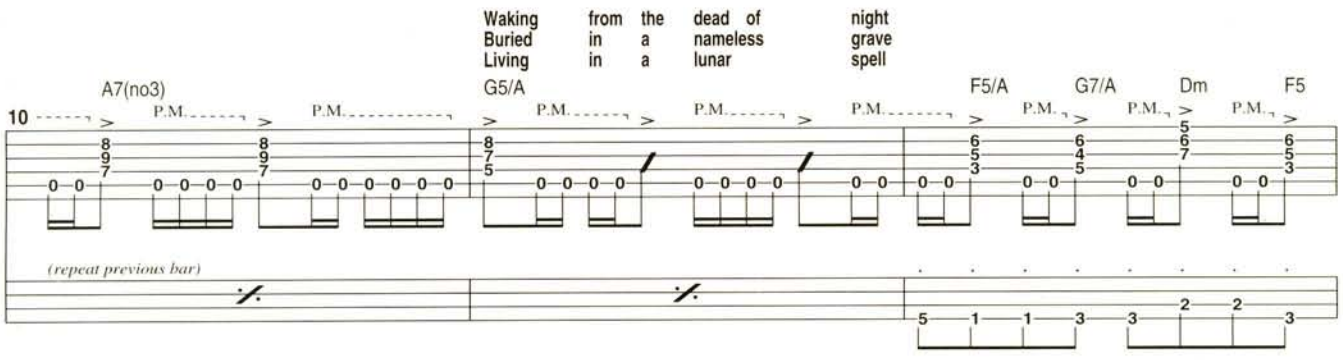
B Verses (0:13, 0:52, 2:54)

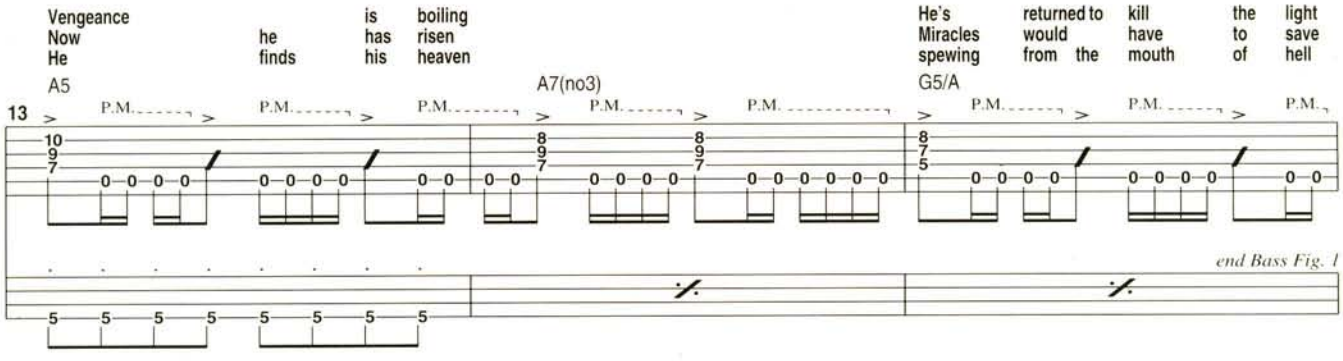
1. Screams break the silence
2. Years spent in torment
3. Howling in shadows



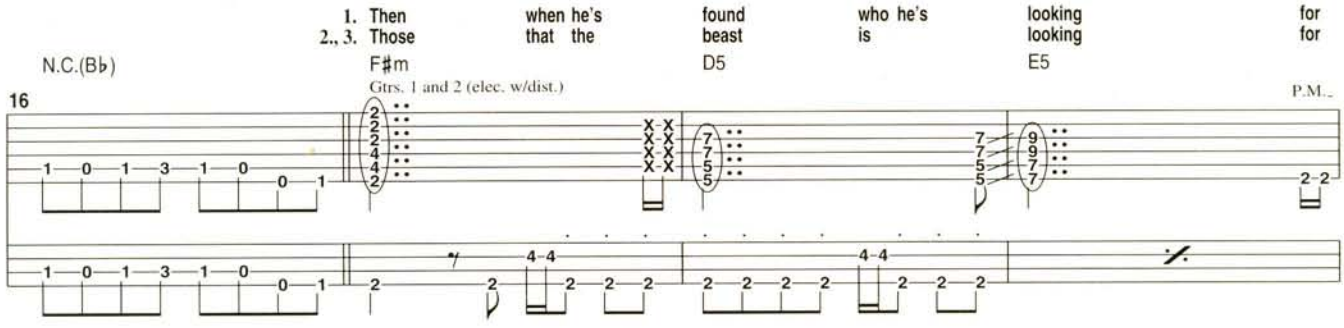


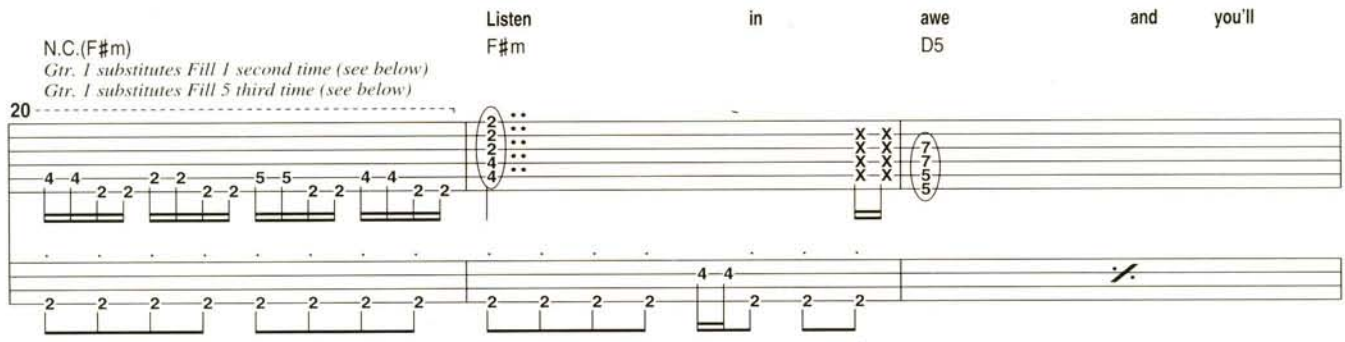
© 1983 EMI VIRGIN MUSIC LTD.
ALL RIGHTS FOR THE U.S.A. AND CANADA CONTROLLED AND ADMINISTERED BY EMI VIRGIN MUSIC, INC.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED. USED BY PERMISSION.
REPRINTED BY PERMISSION OF HAL LEONARD CORPORATION.



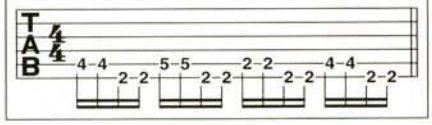


C Pre-chorus (0:26, 1:05, 3:07)

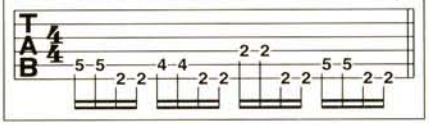




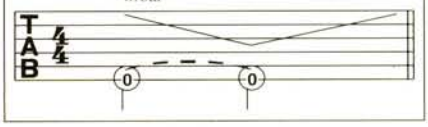
Fill 1 (1:10)
(F♯m)
Gtr. 1 P.M.



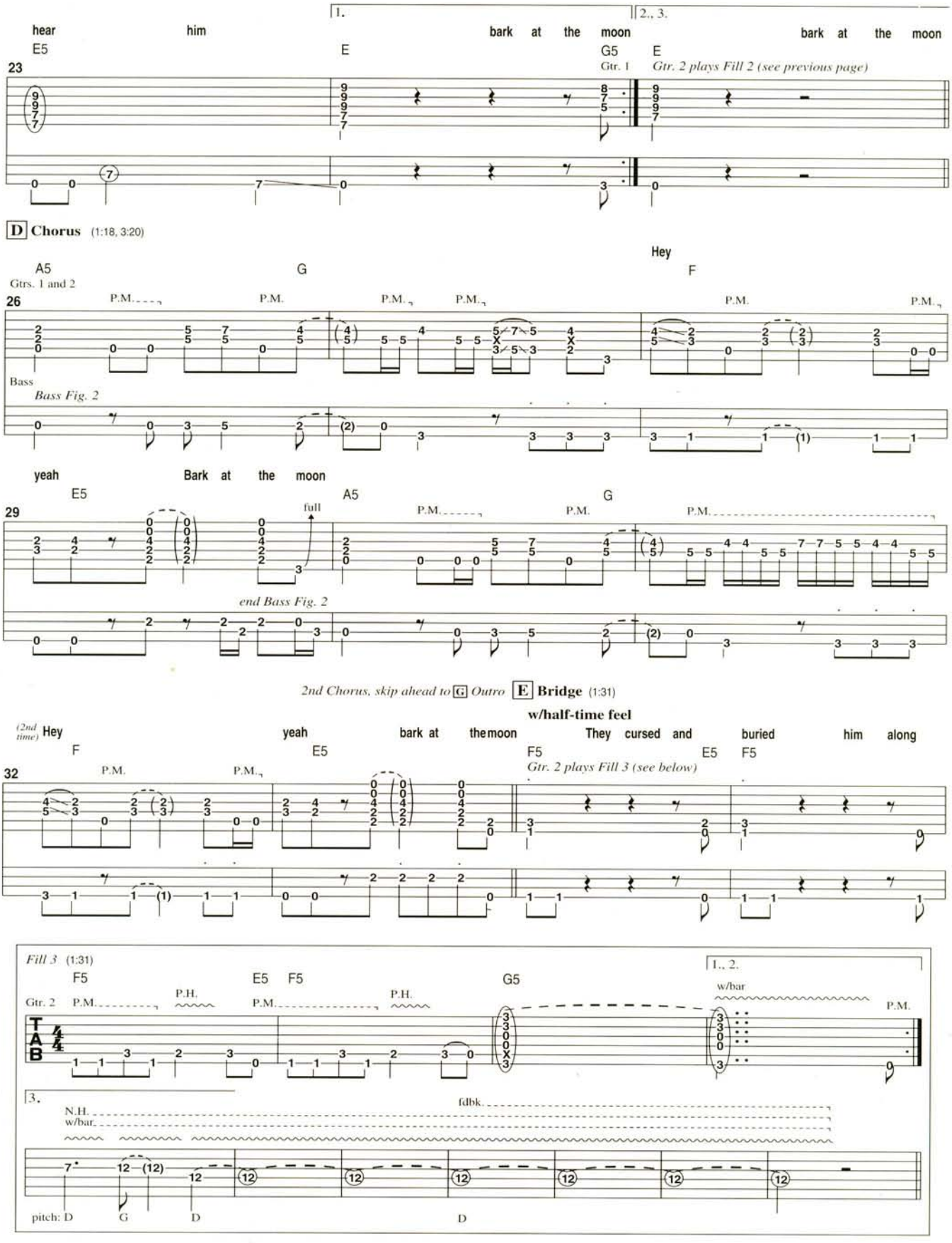
Fill 5 (3:12)
(F♯m)
Gtr. 1 P.M.



Fill 2 (1:17, 3:19)
Gtr. 2 (w/flanger)
w/bar



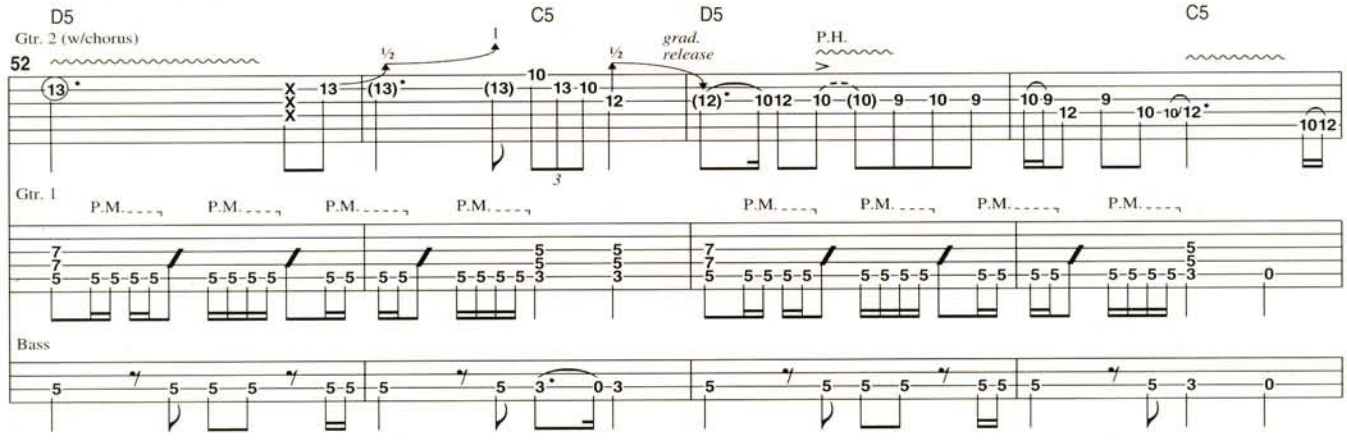
The Pedals That Make The Tone
www.BossUS.com/tone



BOSS
www.BossUS.com

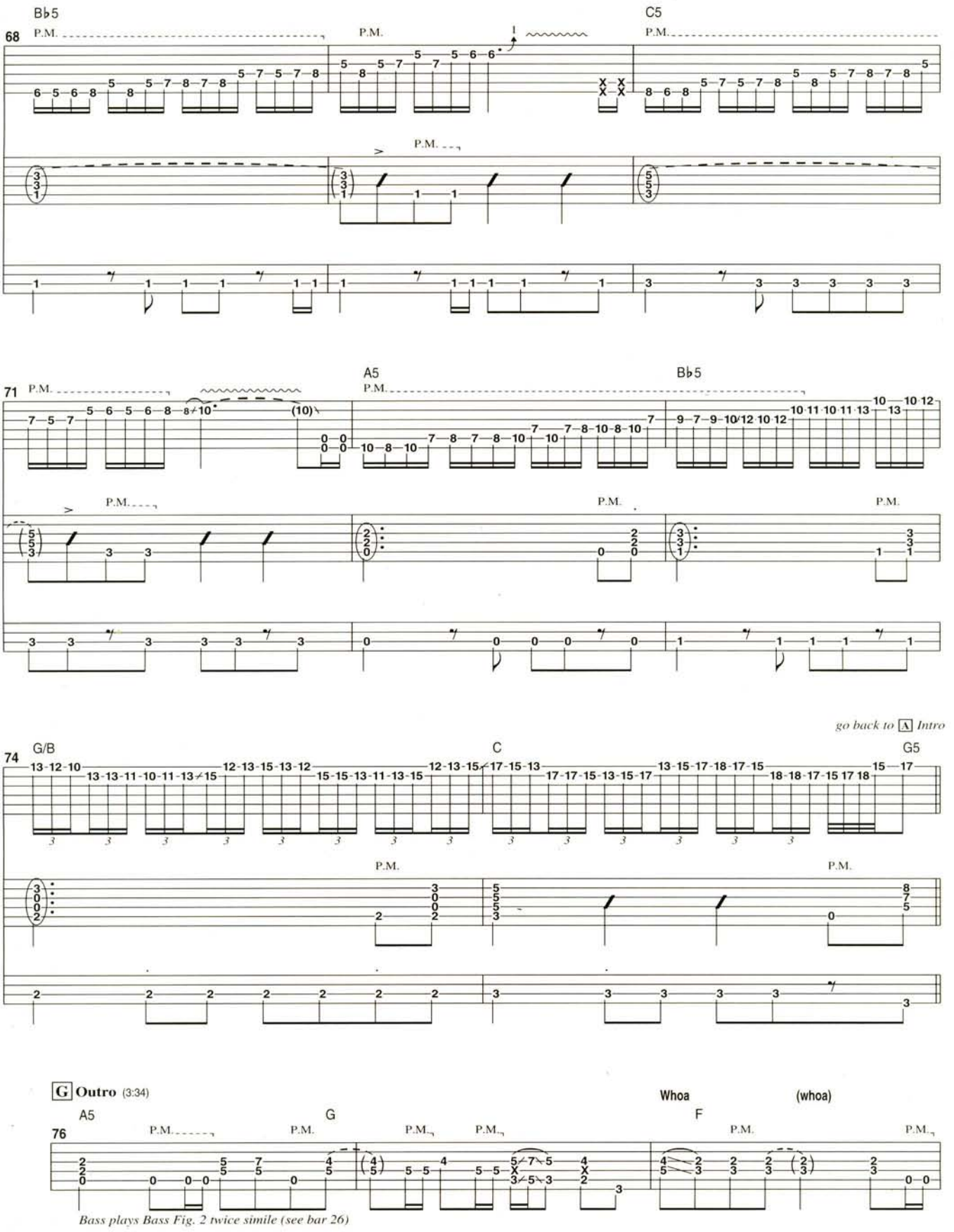


F **Guitar Solo** (2:01)
(end half-time feel)

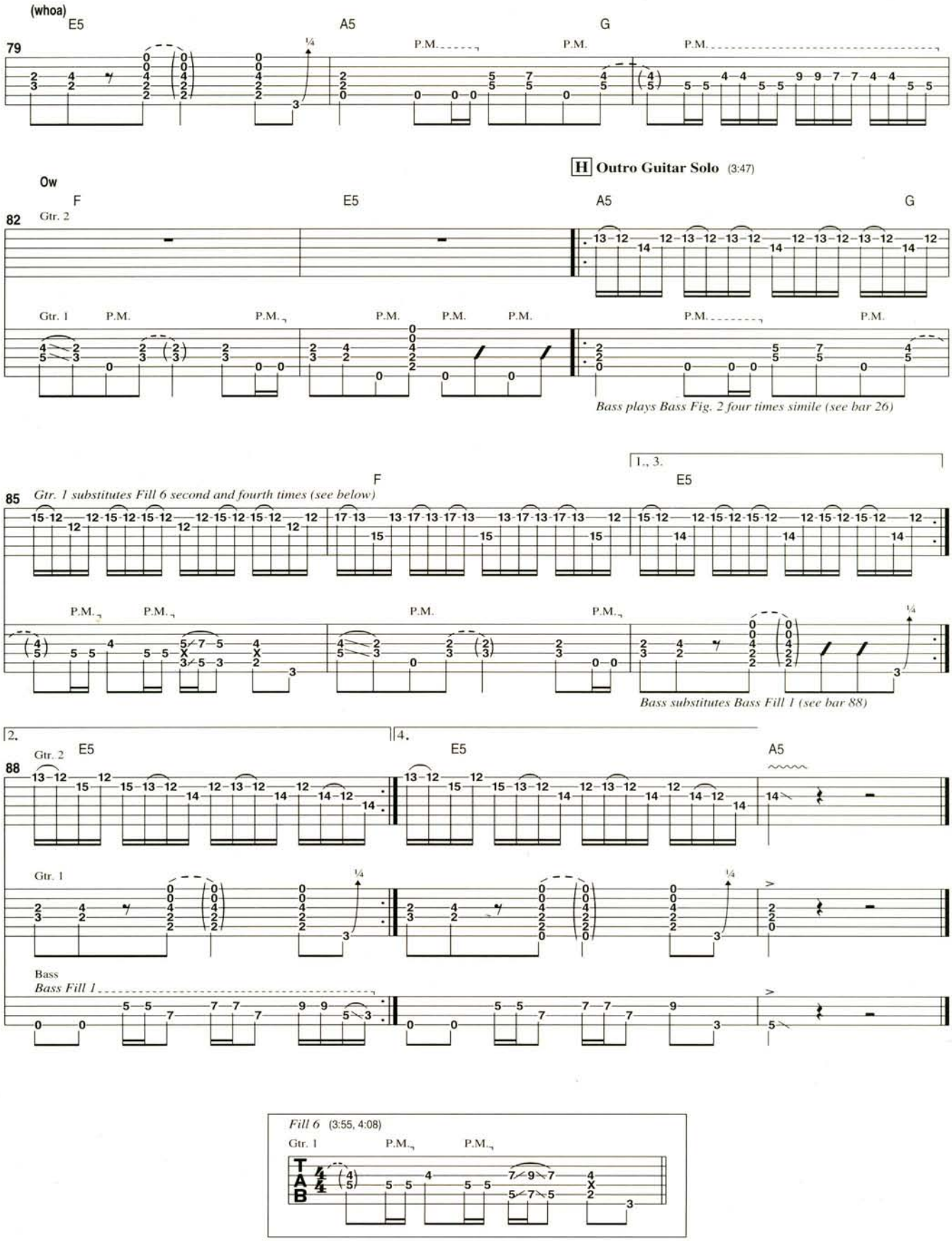


The Pedals That Make The Tone
www.BossUS.com/tone




B♭5
C5
A5
B♭5
G/B
C
G5
go back to A Intro
G Outro (3:34)
A5
G
F
Whoa
(whoa)
Bass plays Bass Fig. 2 twice simile (see bar 26)

The Pedals That Make The Tone
www.BossUS.com/tone





"My Tonebone Plexitube is the quietest and most versatile distortion pedal I own. Sound quality, easy operation, durability... you can't ask for more than that."

Daryl Stuermer
(Genesis, Phill Collins)



"For years I've been trying to combine my favorite tones on stage without carrying a ton of amps. The Headbone helps me get there. I only wish I had it years ago... I love my Headbone!"

Mark Tremonti
(Alter Bridge, Creed)



"As soon as I plugged the Tonebone in, I could not believe how quiet it was. I was very impressed. It is responsive and musical... This is a rare find."

Eric Johnson



"This Hot British box is truly deserving of the word 'hot'. I definitely LOVE my 'Bone'!!"

Kirk Hammett
(Metallica)



"I've tried every distortion ever made and nothing comes close to the Tonebone Classic. It's an incredible asset to my sound. I recommend this to anyone looking for natural warm sound with sustain for days!"

Steve Lukather
(Toto)



"Fantastic! As soon as I plugged the Trimode in I knew it would work for me."

Dominic Miller
(Sting)



"The Radial Switchbone sounds great! It is the best ABY box that I have used and the transformer isolation makes it easy to combine any two amps without noise."

Allan Holdsworth
(IOU, UK, Soft Machine)

"...the quietest and most versatile distortion pedal I own."

~ Daryl Steurmer



"The Classic is simply the finest American-style distortion pedal I've played"
~ GUITAR WORLD

"This is one of the most versatile and best sounding pedals I've heard in a long time."
~ GUITAR PLAYER

"For sheer versitility as well as quality distortion, the Tonebone Classic rates a 'Guitar One' Award."
~ GUITAR ONE

"Name almost any player and their trademark drive tone is here."
~ GUITARIST (UK)



'Power Tools for Power Players'

Radial engineering

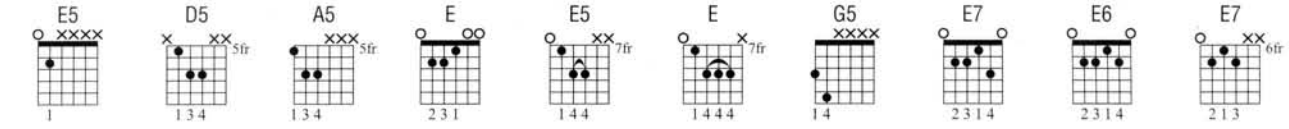
www.radialeng.com

1638 Kebet Way, Port Coquitlam BC V3C 5W9 tel:604-942-1001 email:info@radialeng.com

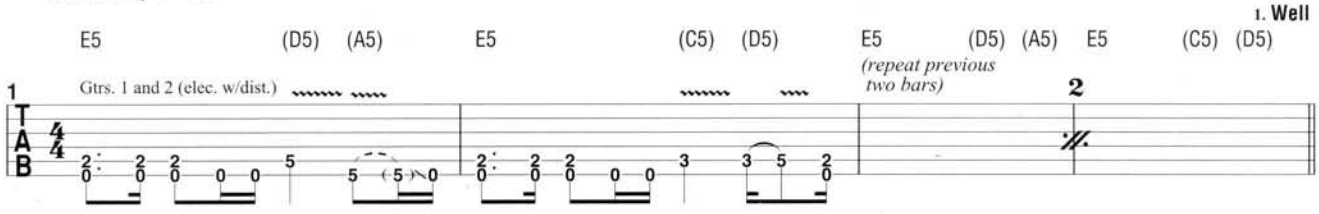
Radial is a trademark of Radial Engineering Ltd. Appearance and specifications may change without notice.

"WORKING MAN" RUSH

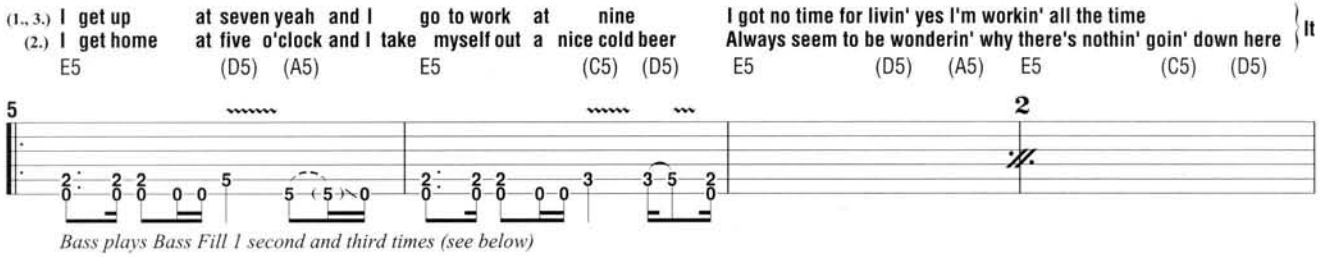
As heard on **RUSH** (MERCURY)
Words and Music by **Geddy Lee and Alex Lifeson** ✶ *Transcribed by* **Jeff Perrin**



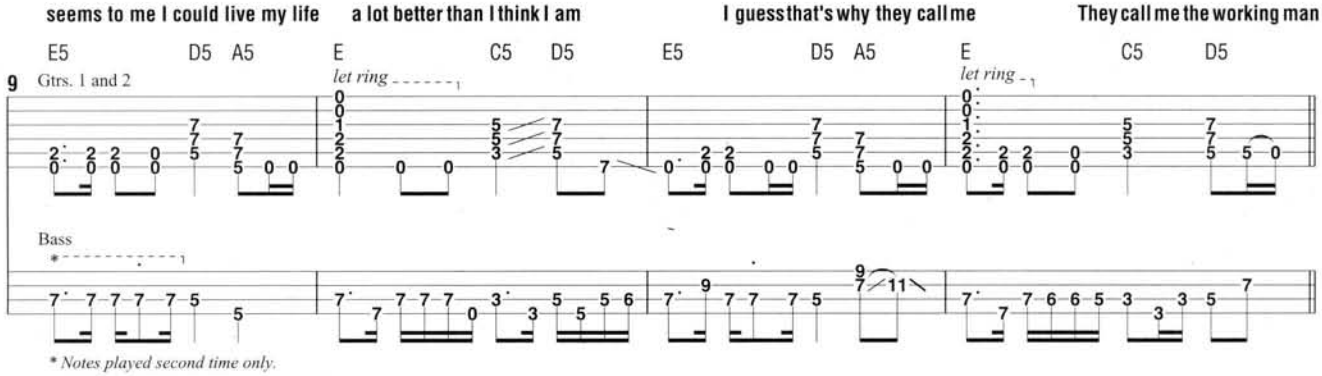
A **Intro** (0:00)
Moderately ♩ = 78



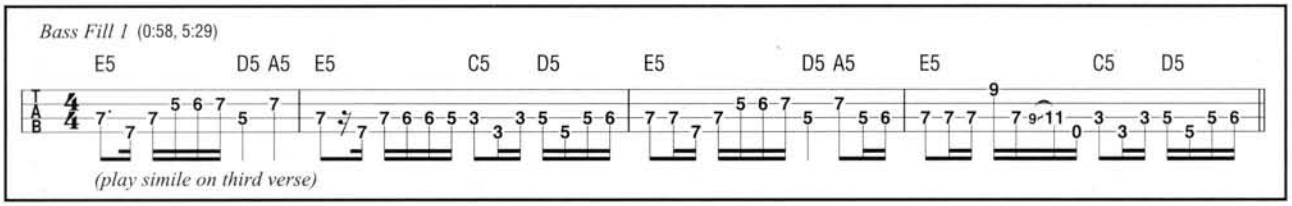
B **Verses** (0:12, 0:58, 5:29)



Bass plays Bass Fill 1 second and third times (see below)



* *Notes played second time only.*



© 1975 (RENEWED) CORE MUSIC PUBLISHING.
USED BY PERMISSION OF ALFRED PUBLISHING CO., INC.
ALL RIGHTS RESERVED.

C **1st, 2nd and 4th Choruses** (0:37, 1:22, 5:53)

1., 3.

They call me the working man — I guess that's what I am

N.C.(E5) (D5) (G5) A5 E5 D5 A5

13

let ring - - - - - - - - *Rhy. Fig. 1*

Bass Fig. 1 *let ring* - - - - - *end Bass Fig. 1*

(2nd time) skip ahead to **M** *Outro*

(2nd time) They call me the working man — I guess that's what I am — 2. As

E5 C5 D5 E5 D5 A5 E5 C5 D5

17

let ring - - *end Rhy. Fig. 1*

2.

D **1st Guitar Solo** (1:31)

am

E5 D5 A5 E5 C5 D5

Gtr. 1 plays Rhy. Fig. 1 twice simile (see bar 16)

Gtr. 2

20

Bass

E5 D5 A5 E5 C5 D5

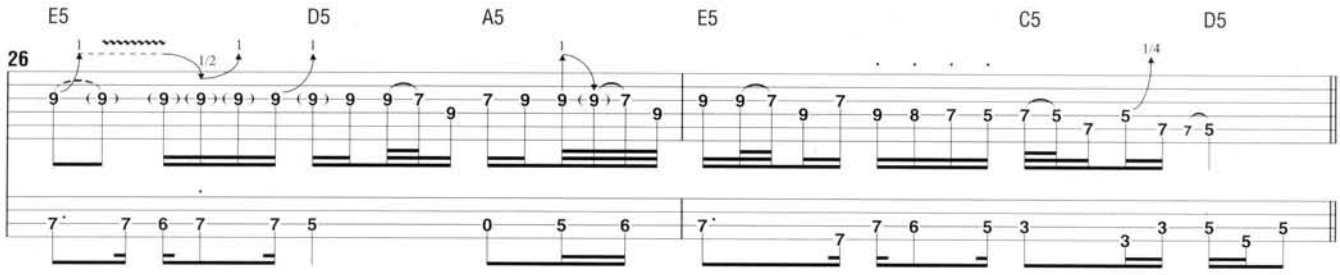
22

let ring - - -

E5 D5 A5 E5 C5 D5

24

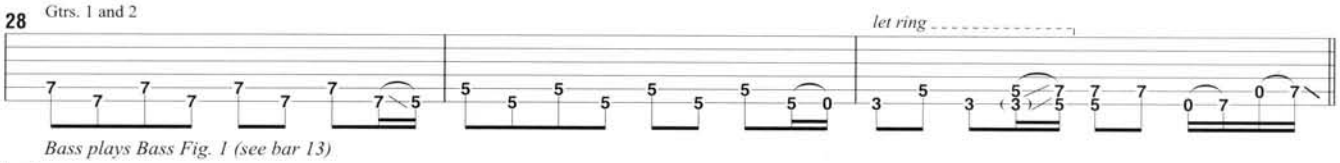
The Pedals That Make The Tone
www.BossUS.com/tone



E **3rd Chorus** (1:55)

Well they call me the working man I guess that's what I

N.C.(E5) (D5) (G5) A5

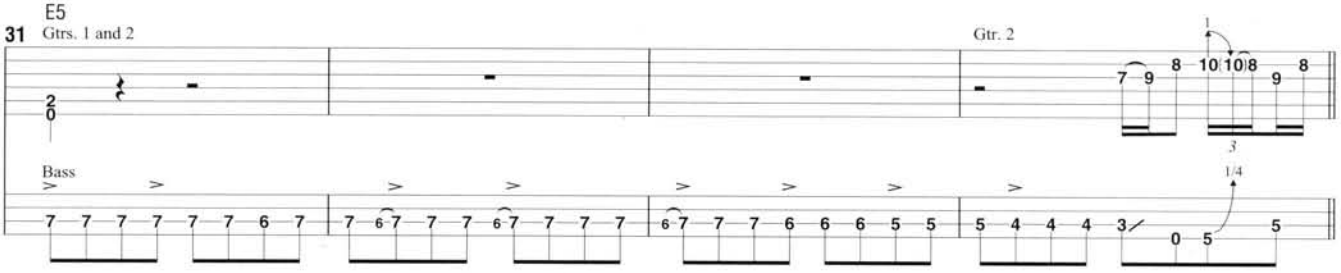


Bass plays Bass Fig. 1 (see bar 13)

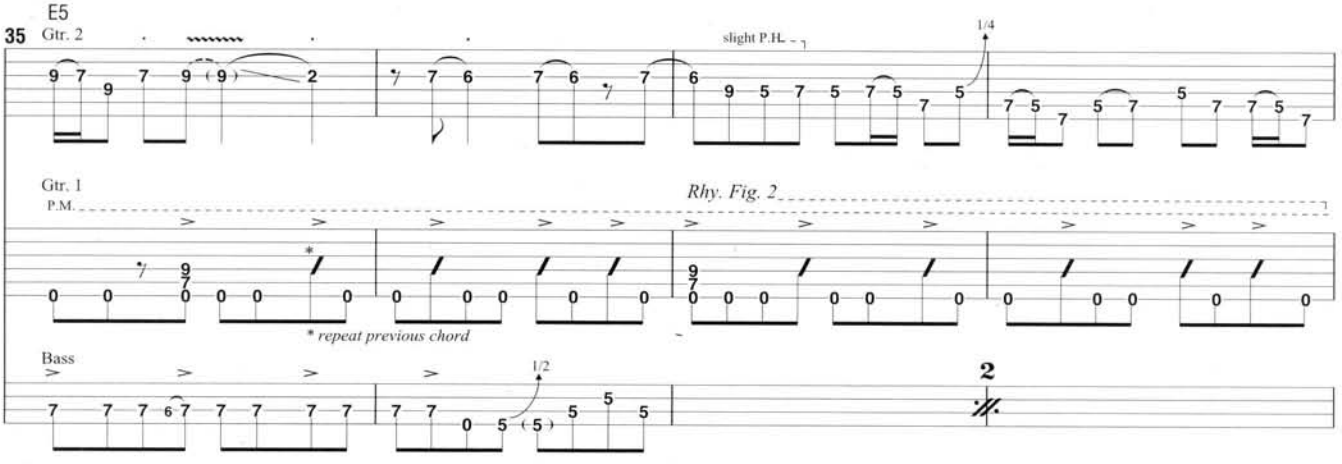
F (2:04)

Double-Time ♩ = 156

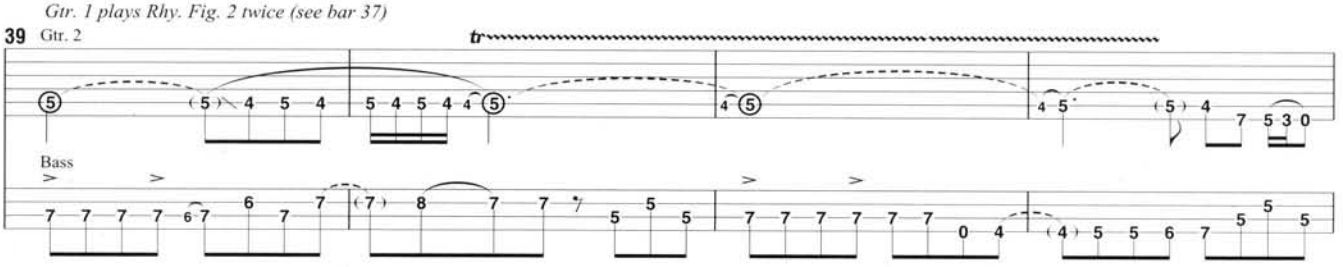
am



G **2nd Guitar Solo** (2:11)

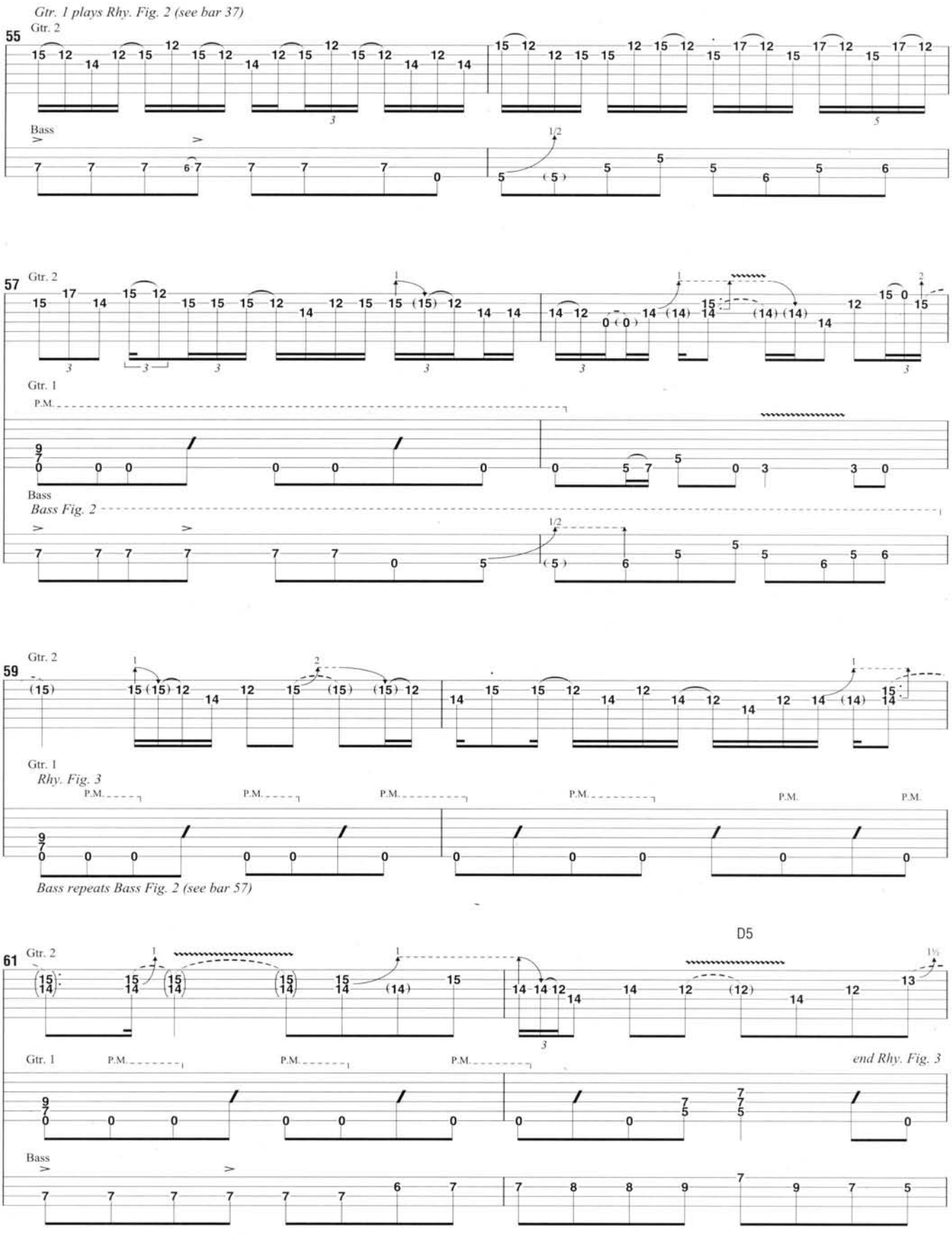


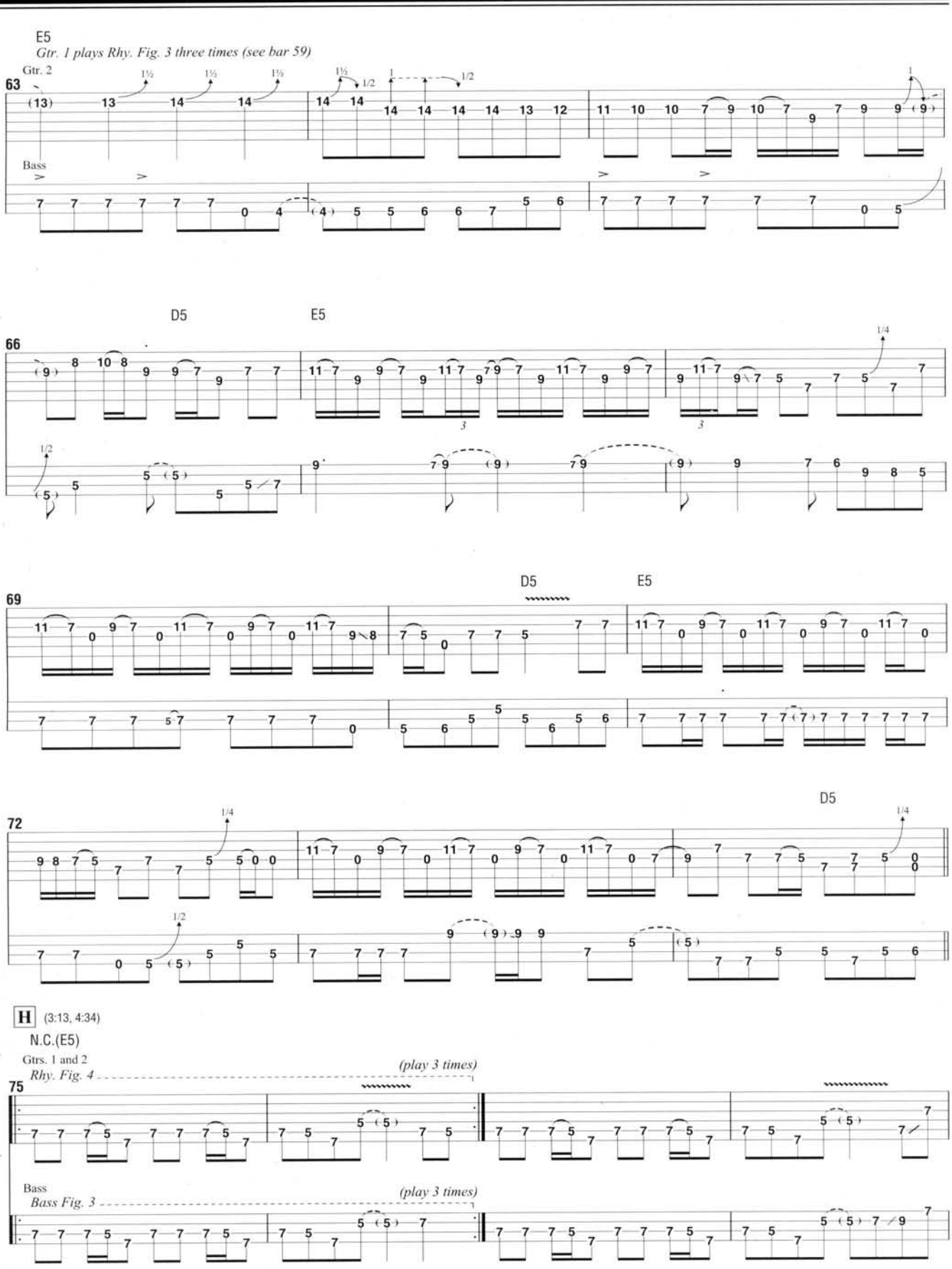
Gtr. 1 plays Rhy. Fig. 2 twice (see bar 37)



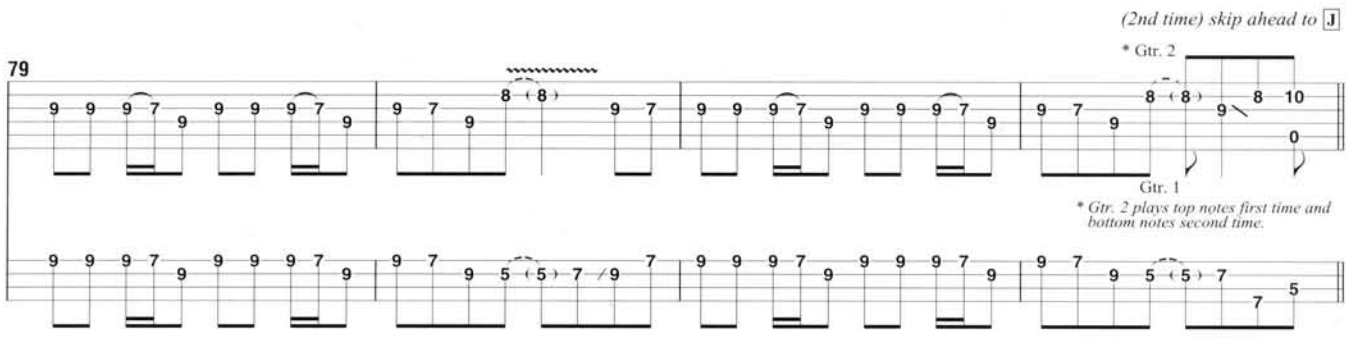

E
Gtr. 2
43
Gtr. 1
P.M.
Bass
E5
47
P.M.
P.M.
Gtr. 1 plays Rhy. Fig. 2 (see bar 37)
Gtr. 2
51
Bass
Gtr. 2
53
Gtr. 1
P.M.
tr
Bass

The Pedals That Make The Tone
www.BossUS.com/tone

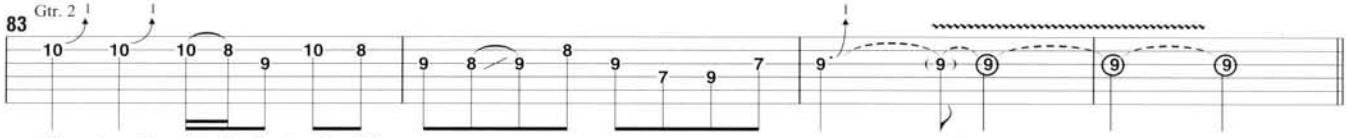



E5
Gtr. 1 plays Rhy. Fig. 3 three times (see bar 59)
Gtr. 2
63
Bass
D5
E5
66
D5
E5
69
D5
72
H (3:13, 4:34)
N.C.(E5)
Gtrs. 1 and 2
Rhy. Fig. 4
(play 3 times)
75
Bass
Bass Fig. 3
(play 3 times)

The Pedals That Make The Tone
www.BossUS.com/tone



Gtr. 1 plays Rhy. Fig. 4 twice (see bar 75)

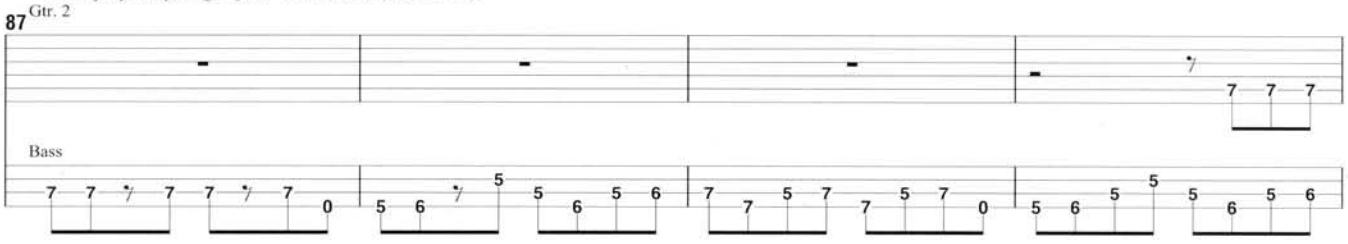


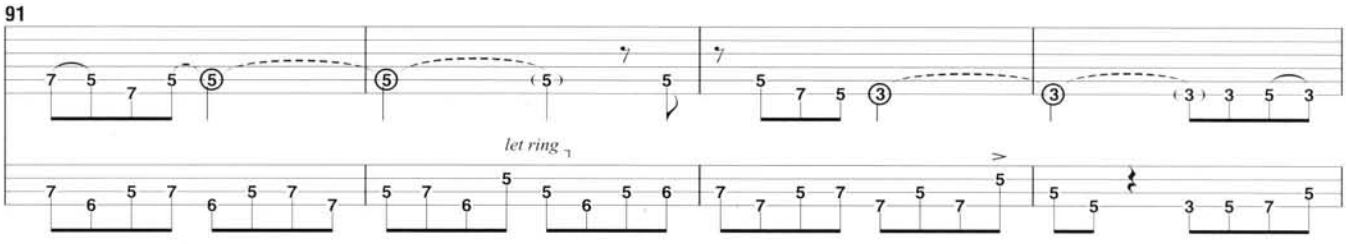
Bass plays Bass Fig. 3 twice (see bar 75)

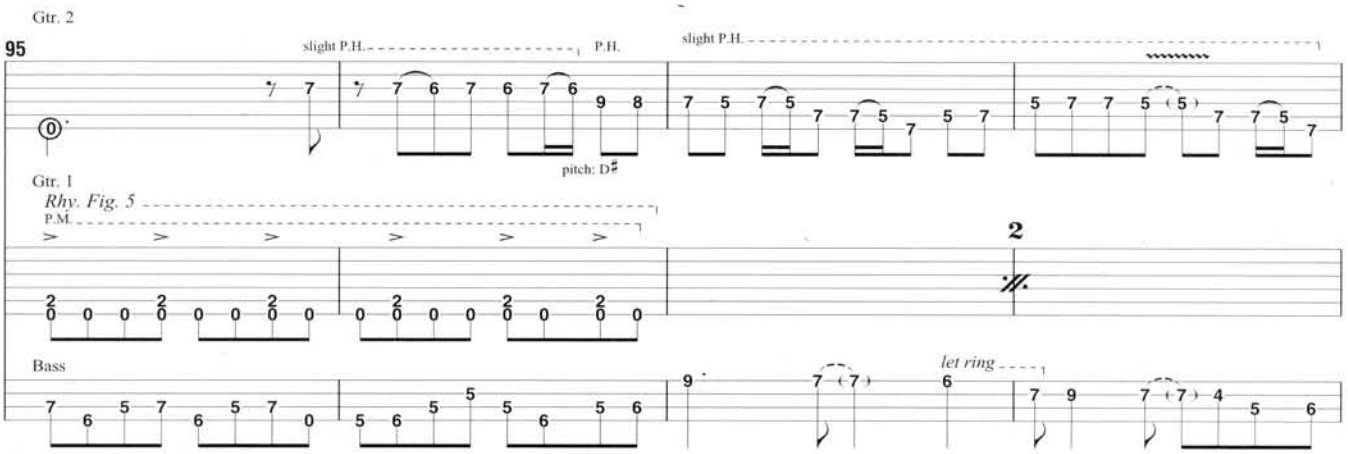
I **3rd Guitar Solo** (3:38)

E5

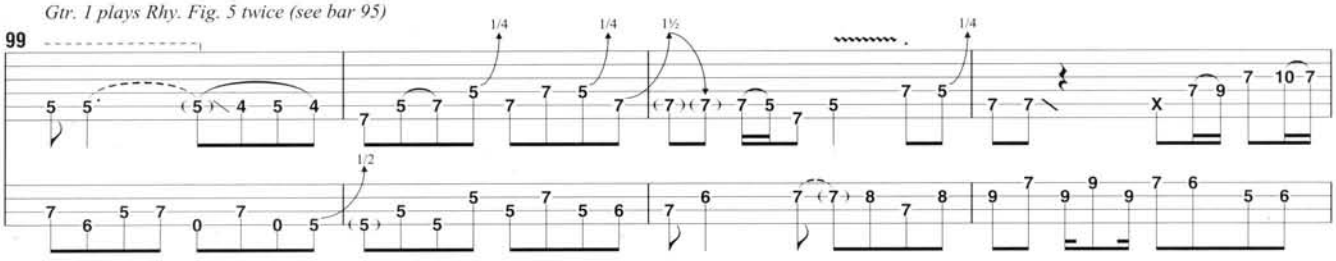
Gtr. 1 plays Rhy. Fig. 2 four times simile (see bar 37)



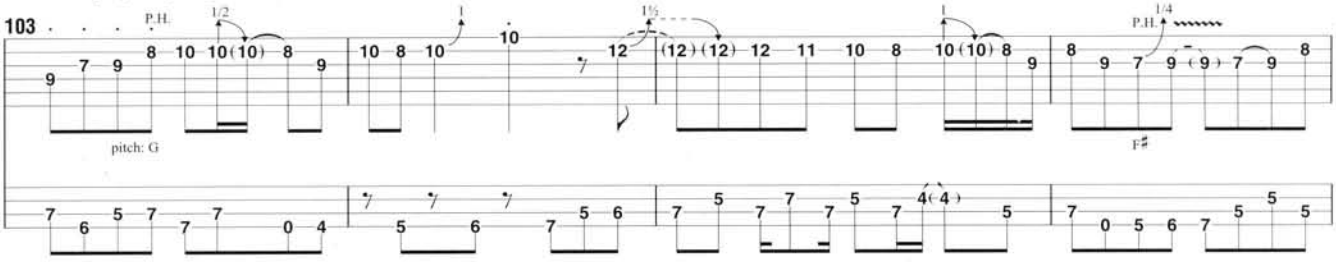


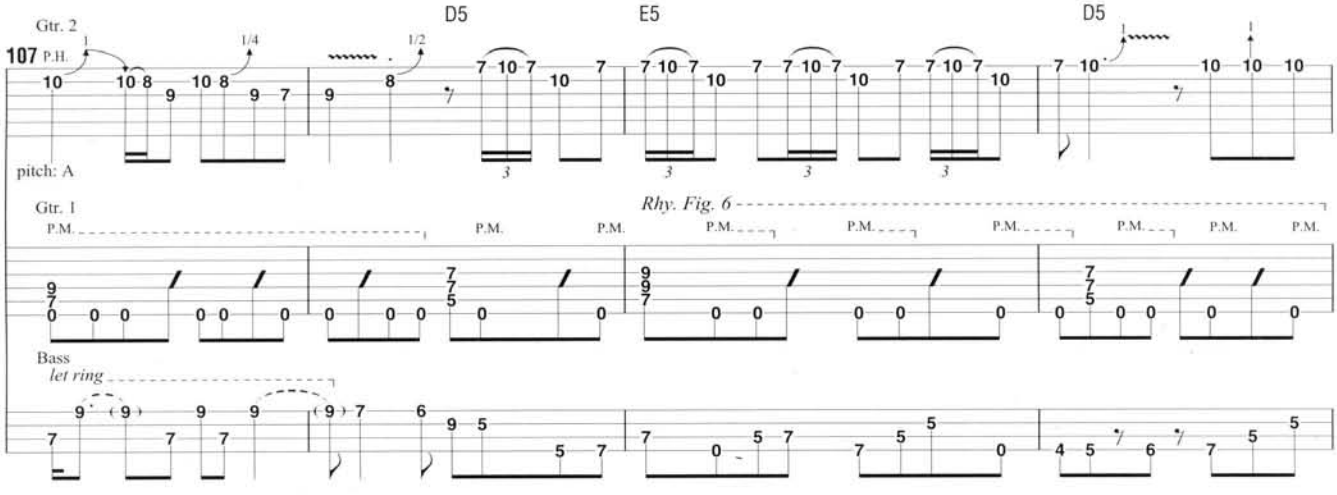


Gtr. 1 plays Rhy. Fig. 5 twice (see bar 95)



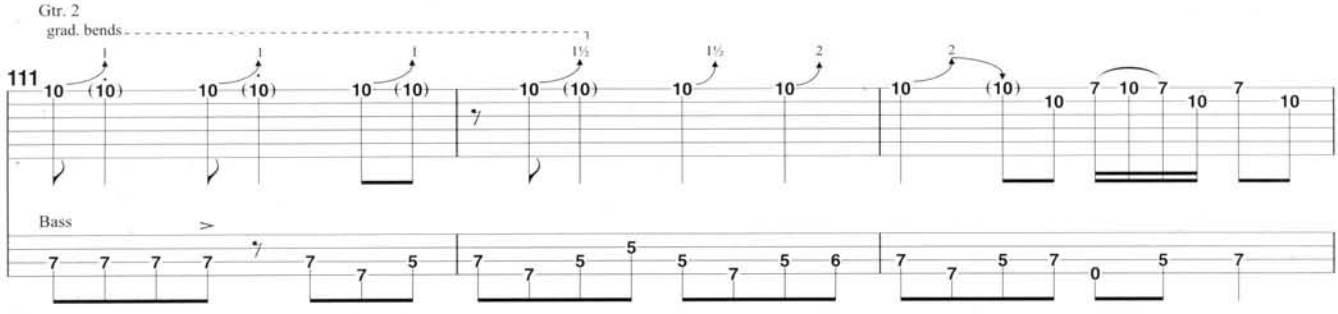
Gtr. 1 plays Rhy. Fig. 2 twice (see bar 37)



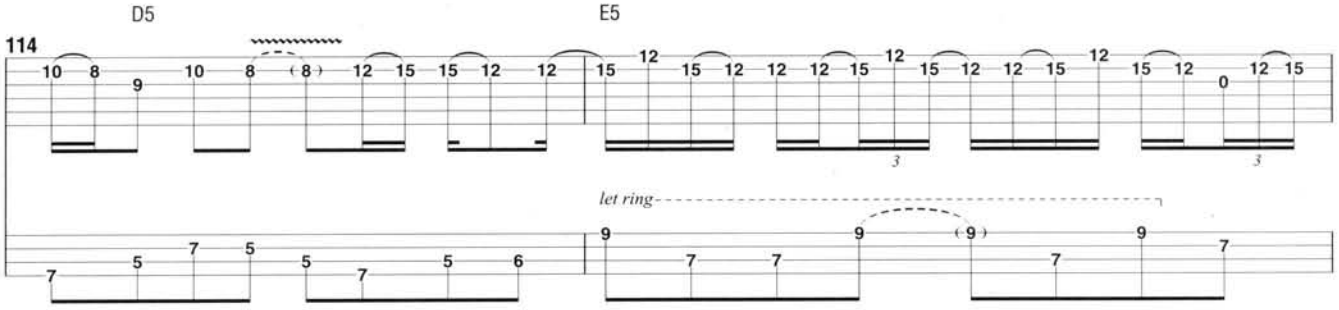


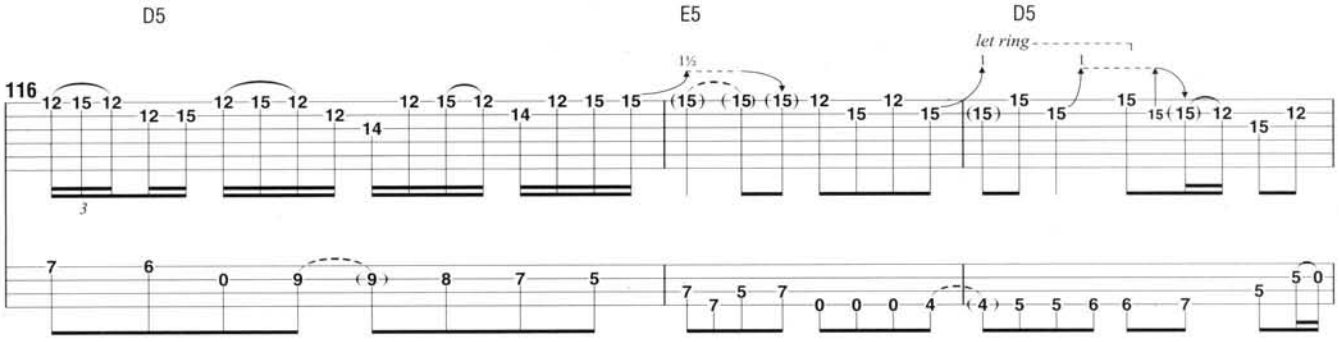
E5 D5 E5

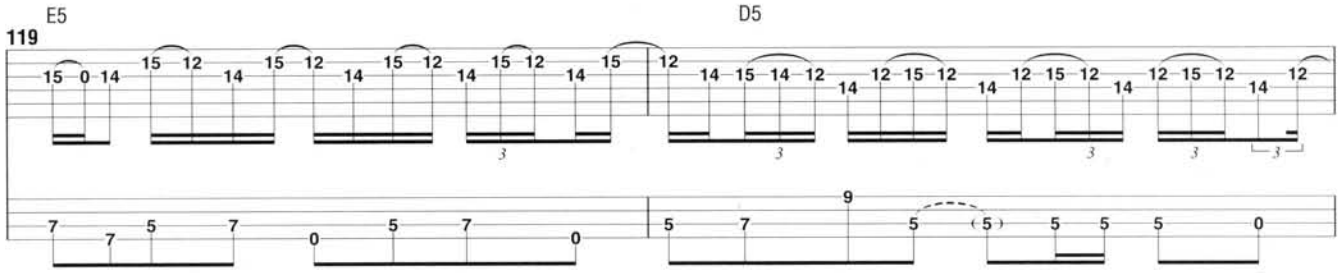
Gtr. 1 plays Rhy. Fig. 6 six times simile (see bar 109)

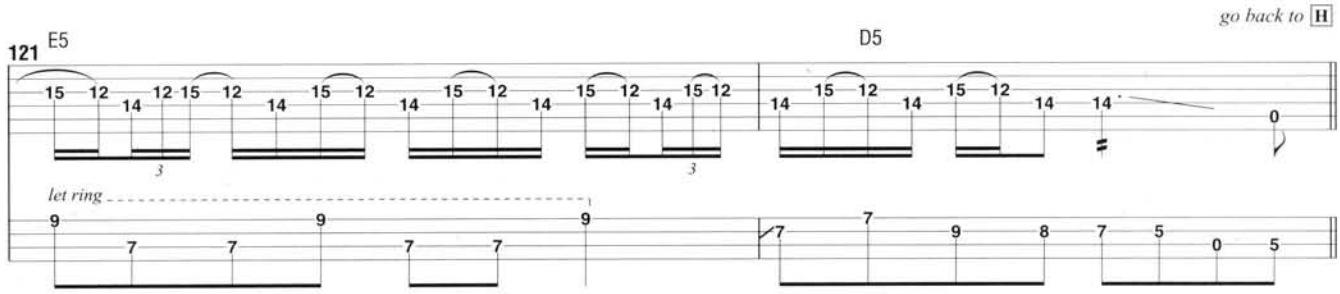


The Pedals That Make The Tone
www.BossUS.com/tone

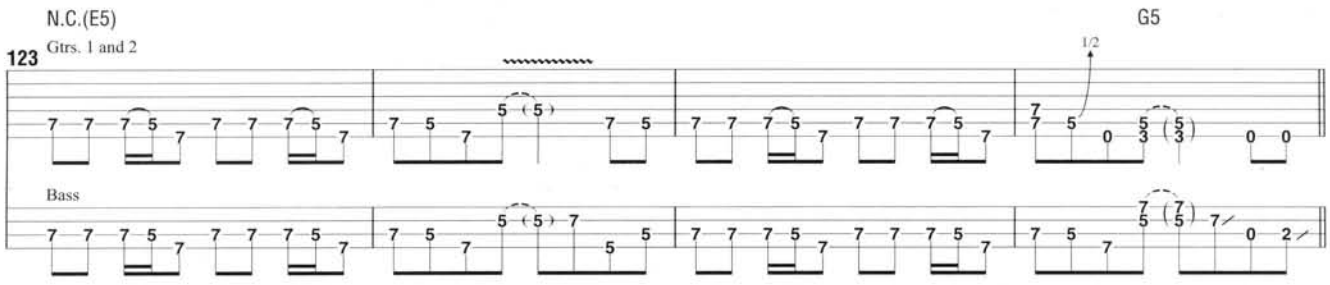




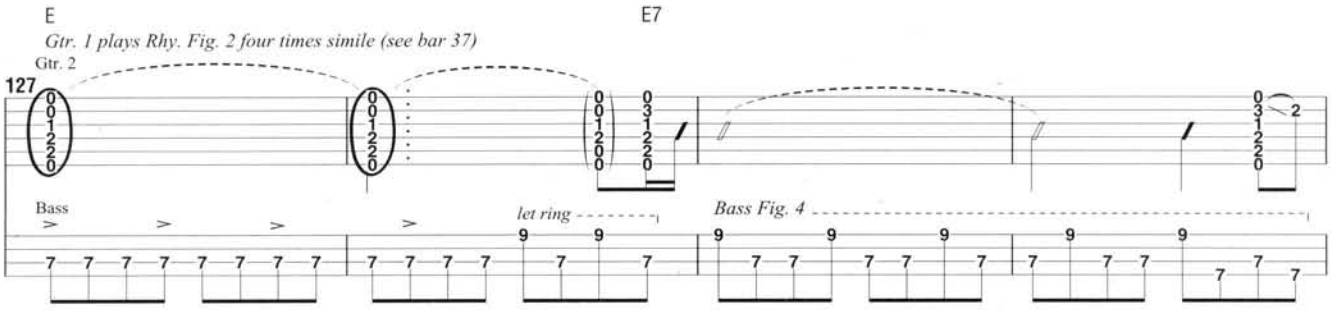


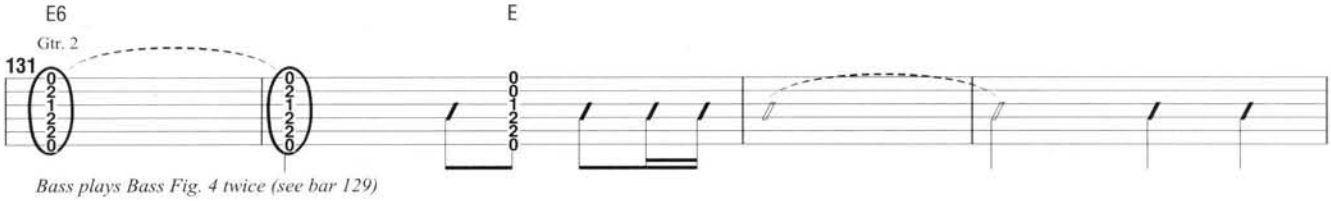


J (4:53)

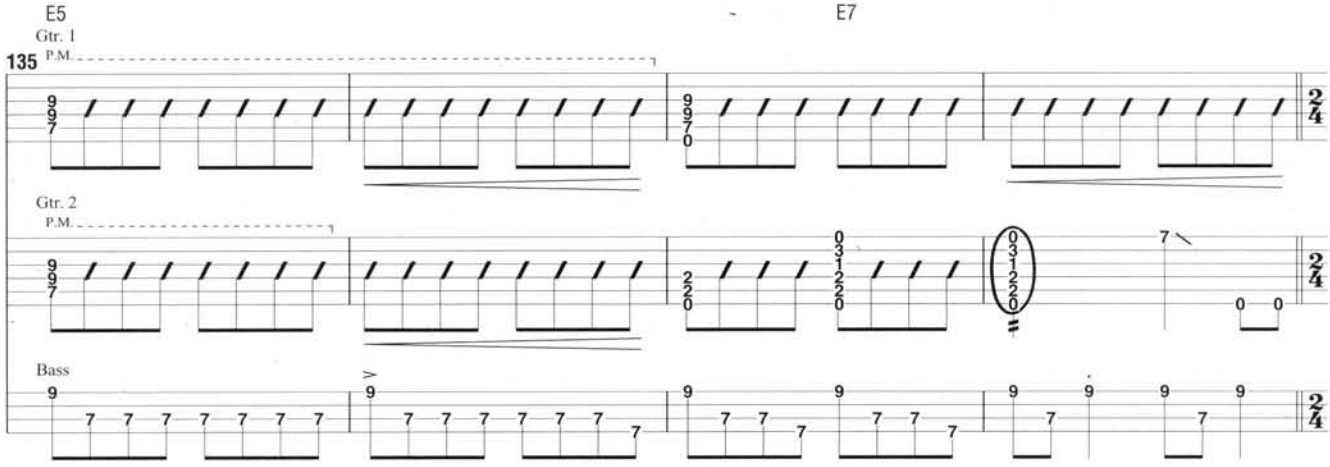


K (4:59)

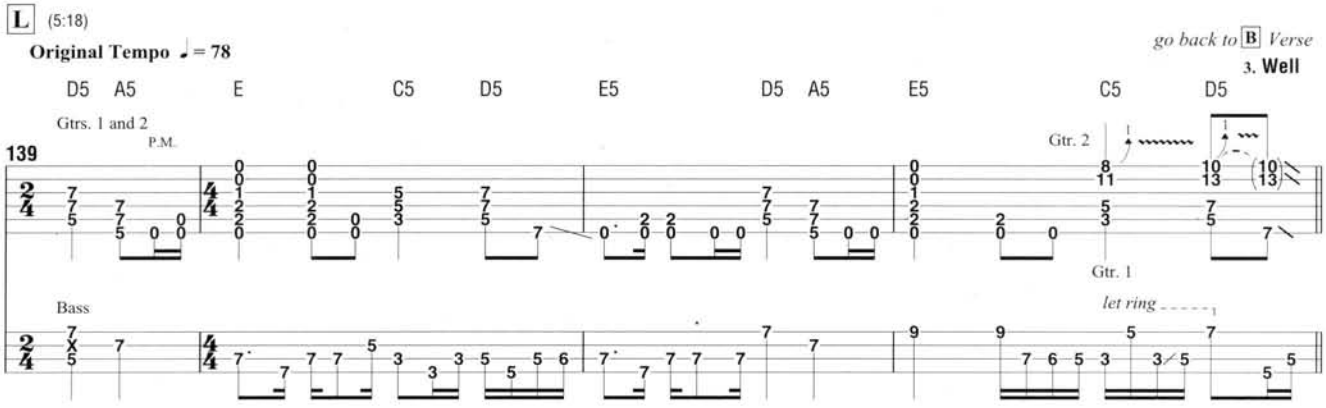


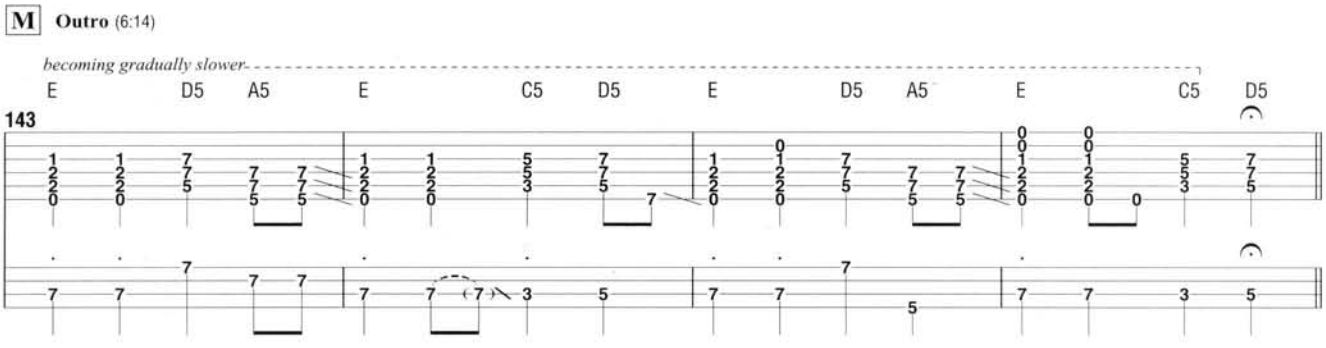


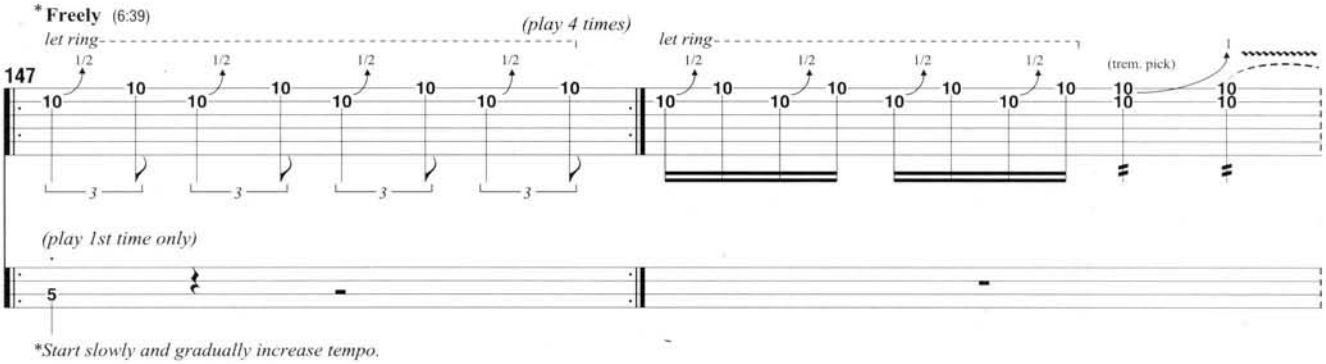
Bass plays Bass Fig. 4 twice (see bar 129)



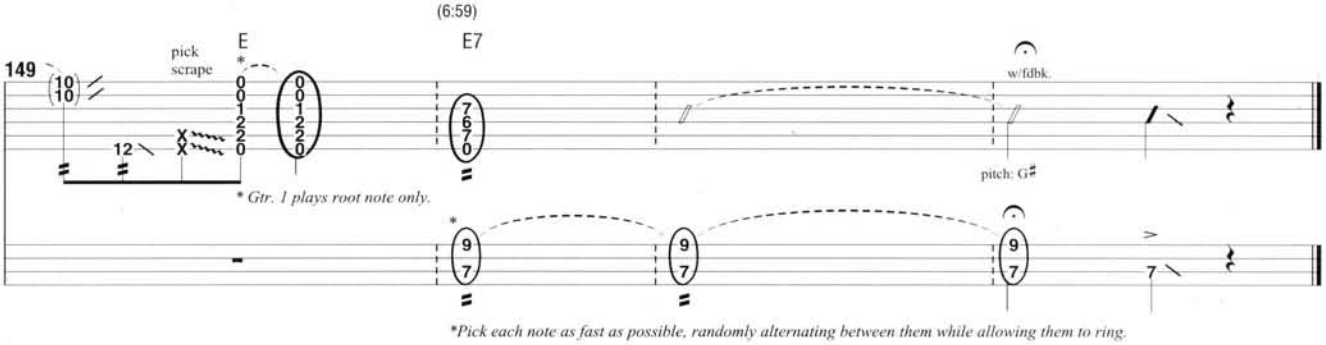
The Pedals That Make The Tone
www.BossUS.com/tone







*Start slowly and gradually increase tempo.



*Pick each note as fast as possible, randomly alternating between them while allowing them to ring.

Fretboard Logic™

A few of the places you can find our Fretboard Logic Box Sets W/DVD

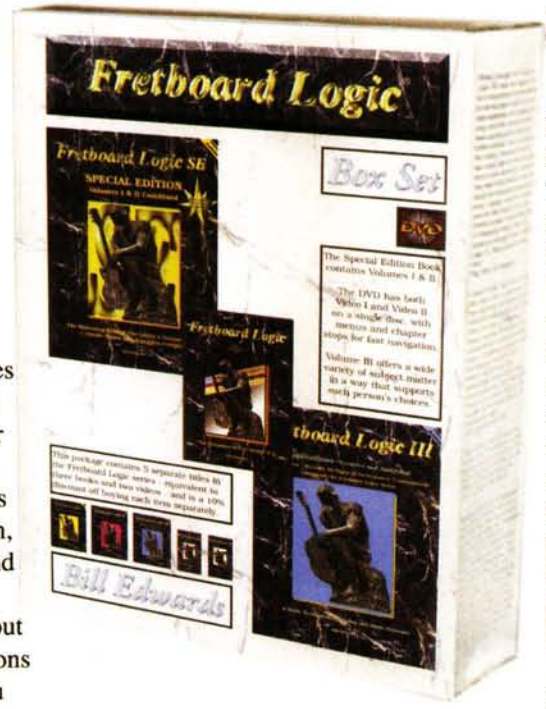
Musician's Friend
The Best For Less Shipped To Your Door

Excellent

BEST SELLER

Features: ★★★★★ 10
Quality: ★★★★★ 10
Value: ★★★★★ 10
Overall: ★★★★★ 10

Mike Adams from Georgia
Experience: I own it
Background: 34 Years Musician
Style of Music: Rock, Alternative, Blues
Aug 16, 2005 - Excellent value! Priced very low in my opinion, if you consider how much guitar lessons can cost, and how many you would need to cover this material. You can never know too much, so this fills in alot of blanks with me and took me to the next level of playing. This man not only sells you a product but stands behind it and will answer questions you may have with it! Very cool! If you are serious about guitar, then you must have this!!! It's not a witches brew that you drink to become a good guitar player. It is a serious learning aid/tool. Practice makes perfect but only if you are practicing the right way.



Plus a few of the things guitar players said when they found us there.

BARNES&NOBLE.com

A reviewer, September 27, 2005, ★★★★★
Best Guitar Book Ever
This book will give you a better understanding of the guitar quicker than any other book - the CAGED approach (unique to the guitar) will help you not just learn specific chords and scales but how to form chords/scales all along the fretboard in all keys, quickly. Your understanding of the guitar will likely be far ahead of your ability to play the guitar, but what a nice position to be in!
Also recommended: Fretboard Logic III is the next step and just as good.

amazon.com

★★★★★ **The Best There Is!,**
Reviewer:Spyder "Art Bushkin"
March 31, 2003 (Vienna, VA USA)
This series is the "must read" for all guitarists, regardless of how long you've been playing. It's a "guided treasure map" to the logic of the fretboard (no pun intended). Once you understand the patterns, your playing and your versatility will improve immediately. I have over 50 guitar books, and this series is the one to buy, if you're buying only one.

Guitar Center

"After years of wishing I could play, I decided I'm serious this time. A friend recommended your book, but I never saw it at any of the stores I happened to be at. The other day while browsing at Guitar Center I settled on a new book when suddenly another customer walked up and said, "If your looking for a book you have to get this one." It was Fretboard Logic SE." He was buying his third copy for a friend of his, and I bought a copy too. After just a few days with the book I am thrilled by your method and cannot wait to practice every day. Great system, and what a great marketing staff - satisfied customers - what a concept!"

Dealer Inquiries Welcome

Bill Edwards Publishing

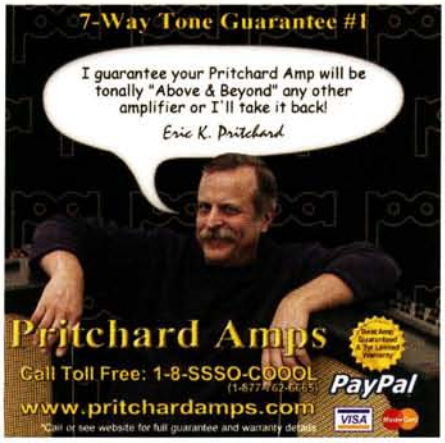
17329 Emerald Chase Dr Tampa FL 33647 Address
(877) U-LRN-GTR Toll Free (813) 985-2689 (813) 615-0123 Phones
www.billedwards.com Website

Software For Your Mind™

Ask your local dealer if they have this best-selling series in stock for you to buy right now.

the MARKETPLACE

For more information on advertising in The Marketplace, call Jeff Tyson at (646) 723-5421



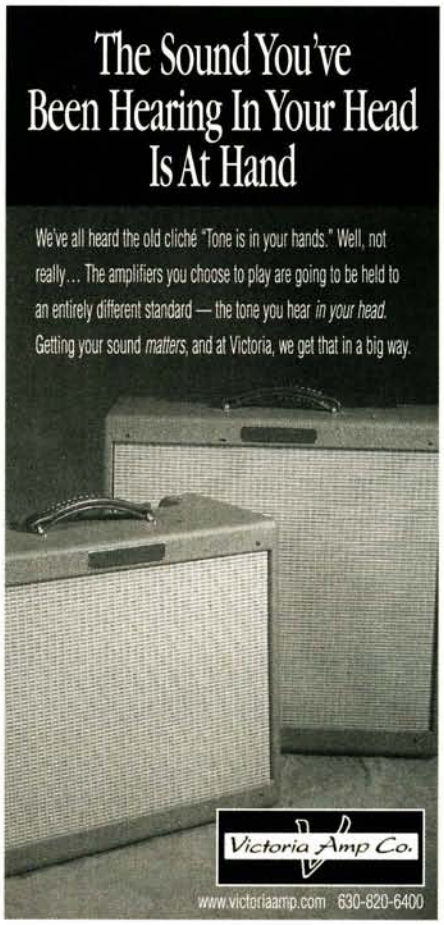














Elderly INSTRUMENTS Since 1972

Always the finest.



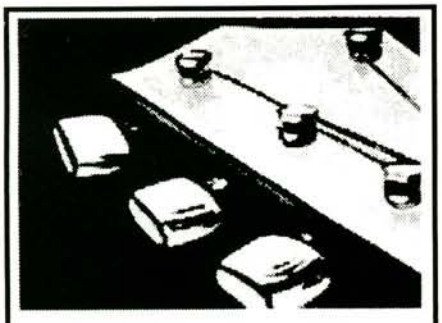
New • Used • Vintage

Order Online!

Toll-Free (USA only)
888-473-5810
517-372-7890 outside USA

www.elderly.com

VISA DISCOVER VISA FREE CATALOG



GUITAR BUILDING

ARCHTOP, ACOUSTIC, ELECTRIC & REPAIRS

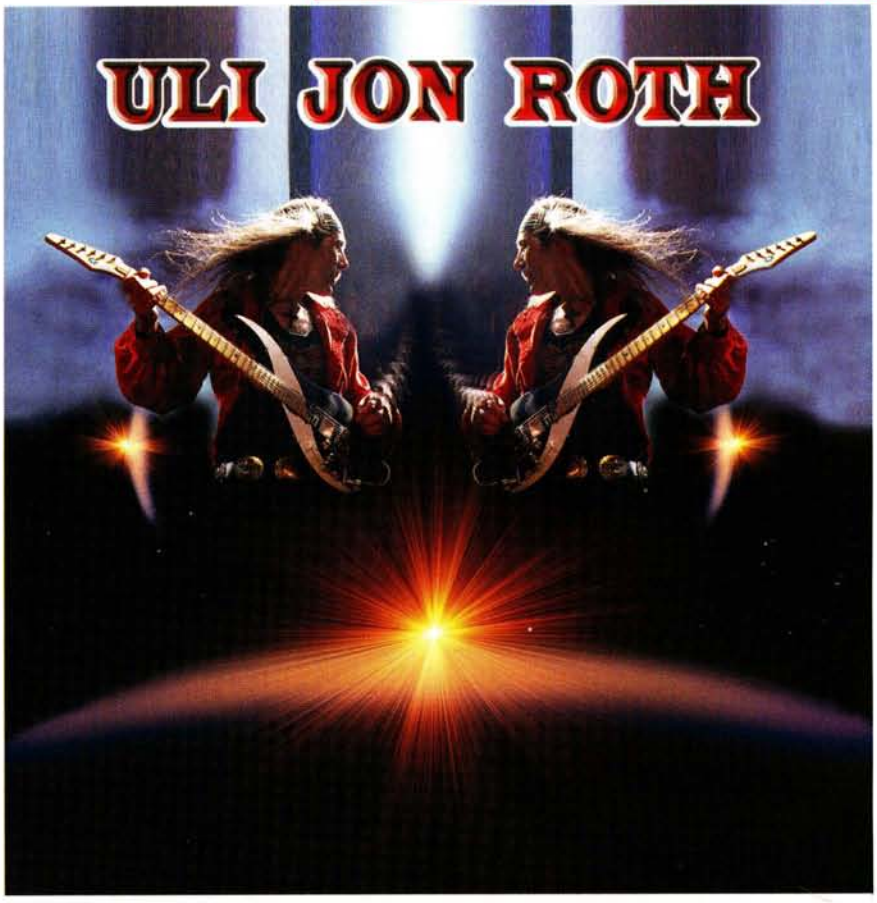
With former Fender repairman Mike Jarvis and Norwegian luthier Sigmund Johannessen.

3-to-1 student- teacher ratio in pristine British Columbia, Canada, home of the tone woods.

New courses: Recording & Live Sound

Phone/Fax: (250) 757-8807
Toll-free: 1-888-901-9903
Box 9, 240 Goodyear Road
Qualicum Beach, BC Canada V9K 2A3
E-mail: luthiersintl@bcsupernet.com
Web: www.luthiers-international.com

Summit School of Guitar Building & Repair



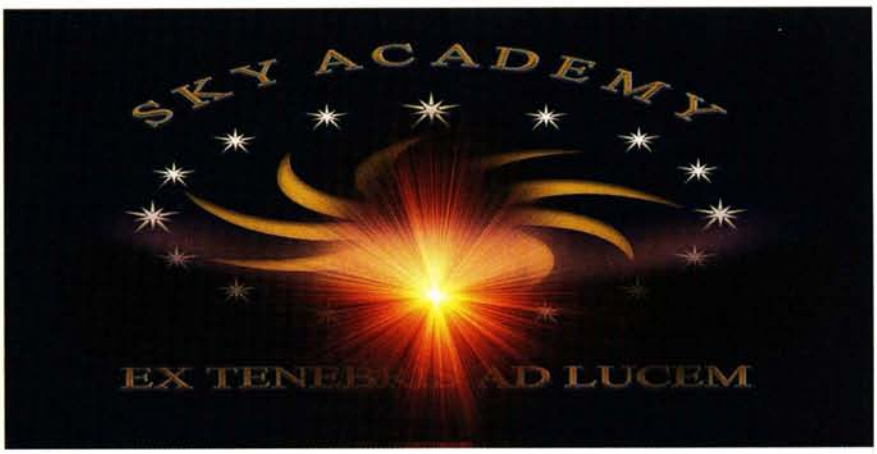
SKY ACADEMY 2007
SEMINAR & CONCERTS

taking place from August 22nd to 26th at the
MUSICIAN'S INSTITUTE - LOS ANGELES

This is your chance to study with one of the greatest guitar players of all time.
Guitar Legend ULI JON ROTH is personally teaching a series of master-classes designed to get you to your next level and beyond...
Spend 5 days of inspiration in the company of one of the greats.

SKY ACADEMY CONCERTS - featuring ULI JON ROTH & FRIENDS
with many special guests. Phone now 480-734-1038 - Further info at:

Sky-Academy.com *or* UlijonRoth.com



coming soon:

Vintage-Amp

complete handmade in Germany

Check out:
www.pcl-vintageamp.de

LOVE WHAT YOU DO



WE ARE ONE OF THE WORLD'S FINEST LUTHIER PROGRAMS.
Our intense eleven week program prepares you for the real world of guitar repair, and covers everything from basic setups, to building your own guitar from scratch.

Our job placement opportunities have provided some graduates positions with industry leaders such as C.F. Martin, Gibson Guitar Co., Paul Reed Smith, Peavey, Fender, Washburn, and repair shops worldwide.

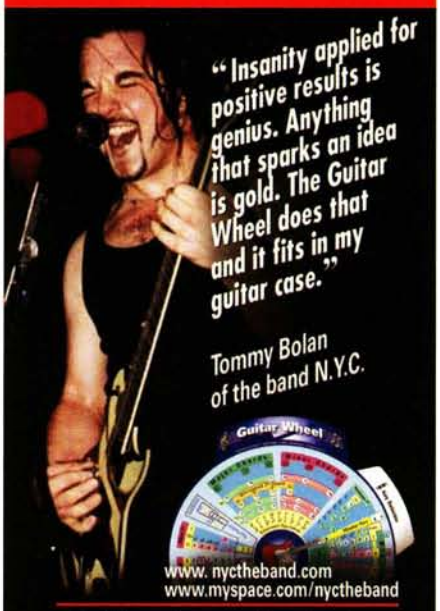
Luthiers International
GUITAR BUILDING + REPAIR PROGRAM

2264 Fountain Square Drive, Snellville, GA, 30078 | 770.982.6290

luthiersinternational.com

1.888.4.LUTHIER

The Guitar Wheel™



- Ideal for students, teachers, & rock stars
- A quick study in music theory
- Easy to use . . . Order one today!

707.552.2991
www.guitarwheel.com



TAKING OVER THE WORLD... ONE GUITAR AT A TIME!

WE'RE QUICKLY BECOMING THE WORLD'S NUMBER ONE ONLINE STRING SOURCE! TAKE A LOOK IN THE GUITAR FORUMS AND FIND OUT WHY!

EVERY GAUGE SET IMAGINABLE

NICKEL - PHOSPHOR
80/20 - CLASSICAL

ROUND WOUND
FLATWOUND
MANDO/BANJO
BASS 4,5,6 STRING

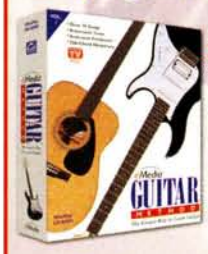
Webstrings

$2.49 per set
FREE SHIPPING IN THE USA

WWW.WEBSTRINGS.COM 888 676-9840

"A fun way to GET ROCKING!"
— Guitar World

Learn from the Best Seller

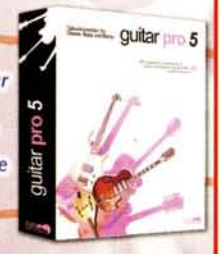


Over One Million Users!

"eMedia Guitar Method is the best CD-ROM package I've seen for guitar instruction."
– Guitar One

All You Need to Improve, Compose and Accompany Yourself

"Guitar Pro is an intelligent, simple, clear and precise tool... the standard in the field."
– Guitarist Magazine



FREE DEMOS ONLINE

eMedia
Available at Music Retailers or direct from eMedia: 888-363-3424
www.emediamusic.com/gtrworld

Meet the Pedal KILLER

Introducing the Carr Vincent – a portable amp with usable stage volume, clean headroom, and exceptionally smooth, true overdriven tone you can shape from the volume pot on your guitar.

The Vincent was conceived to deliver a lightweight, extremely versatile cathode biased, Class A amplifier with the clarity of 6L6 power tubes that literally does it all...

- Selectable power at 33 or 7 watts
- Foot switchable Midrange Boost for roaring gain on the fly
- Exclusive Drive control for variable overdriven tone and feel even at low volumes
- Brilliant clean headroom
- Reverb
- Exceptionally balanced tone of the Eminence Wizard speaker

Discover the unmatched versatility of the new Carr Vincent today.



The Vincent
CARR AMPLIFIERS
919-545-0747 www.carramps.com

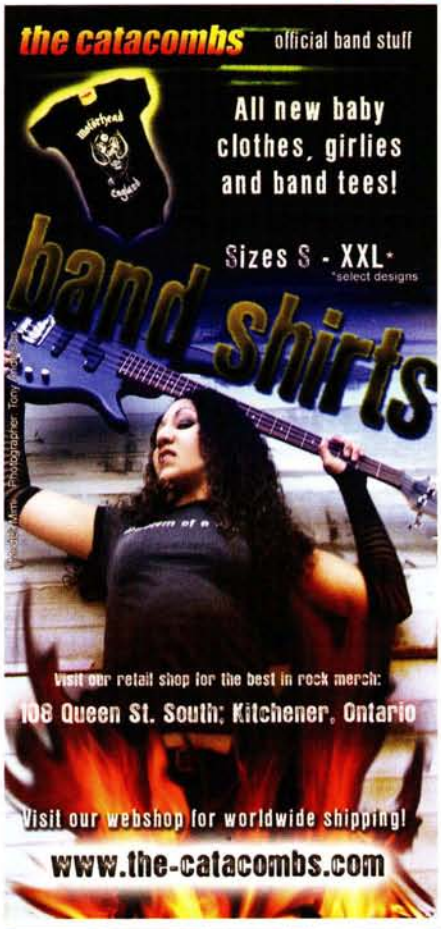
Sergio Vallin (MANÁ)
can play any guitar in the world. We're honored he chose us to build his Signature Model San Dimas SV1 Guitar.



San Dimas® Guitars
The California Guitar Company

You can order your San Dimas Vallin SV1 by calling us today at (909) 241-7997
www.sandimasguitars.com

the catacombs official band stuff



Just Strings

- Strings for Musical Instruments
- Guitar, Bass, Orchestral, Folk & Ethnic
- World's Largest Selection

www.juststrings.com

LOOKING FOR A RECORD DEAL?

Getting signed is very hard to do, but we will get the record deal you are looking for.

Talent2K

GUARANTEED SERVICE
Call Now For FREE Info

1-800-499-6395
www.talent2k.com



TIRED OF NOT "GETTING IT"?



Frustrated trying to master guitar without really knowing how MUSIC actually works? With our DVD course, you'll UNDERSTAND music so well that you can actually THINK on your instrument. We guarantee it! Our totally VISUAL method beats books, CDs and downloads. Get "The BIG Picture" the quick, fun, easy way at home. Play by ear. Write songs. Jam like a pro. All styles. All levels. Thousands of satisfied students!

ABSOLUTELY UNDERSTAND GUITAR
1-866-477-9900
absolutelyunderstandguitar.com

STETSBAR
professional tremolo systems
compromise my integrity? maybe
compromise my guitar? never
"The tune-o-matic floating bridge moves with the strings minimizing string fatigue and bridge wear. The entire bridge assembly floats on micro bearings and holds intonation as well as any non-locking system I have ever tried. A brilliant idea, brilliantly executed."
Guitar One Magazine January 2006
Guitar One Award Winner
The modern, no-modification, surface mount, linear, floating bridge tremolo system
Retro fit models for Stop-Tail and T style guitars and OEM model for new builds
www.stetsbar.com 1-866-496-1194

Foundations of Music
Part One
Over 15 years in the making and it is still just one possible approach toward understanding music and the guitar
For a copy send name & addr. + $8 check or money order to:
Hidden Forest Publications
P.O. Box 1736
Bismarck, ND 58502 - 1736
or visit on the web:
www.hiddenforestpub.com

Mojo Bodies
custom handmade guitar bodies
www.MojoBodies.com

The original Velcro® cable wraps!
CORD-LOX®
Keep your cords tangle free!
www.cord-lox.com/buy

www.guitarworld.com

static-X
"Clear Voice helps me scream loud and clear"
-Wayne Static, Static-X
Photo: Robb Duchemin
WARNING: This product may result in unbelievable vocal clarity and perfection. Amplify your sound with Clear Voice!
Six flavors
Original
Cherry-Apple
Peach
Honey-Lemon
Fresh Mint
Piña Colada
CLEAR VOICE
Order By Phone and Mention this Ad For An Extra Discount!!!!!
www.clearvoicespray.com | 866.440.4439

AXE FOR IT BY NAME
musiciansfriend.com
Bananas at Large
Sam Ash
boutique music
©2005 Fast Axe, Inc.
"Fast Axe is definitely the swiss army knife of guitar cleaners. This gizmo gets into places on a guitar only dreamed of before — and without taking off the strings. I love it!"
Jim Peterik
Grammy Award-winning songwriter and founding member of the Ides of March and Survivor
Visit Jim at www.jimpeterik.com
FAST AXE
www.fastaxe.com

There are many proven, effective ways to reduce stuttering.

Doing nothing is not one of them.

We can help, but you have to take the first step. We're here for you.

THE STUTTERING FOUNDATION®
A Nonprofit Organization

1-800-992-9392
www.stutteringhelp.org

apparel

www.TheGuitarStar.com
The coolest guitar apparel for the unsung guitar hero

business opportunities

Guitarboy.com
Cool tunes with Hot Guitar
19 #1 Songs on the internet

help wanted

$400 WEEKLY Assembling Products From Home.
For free information SEND SASE:
Home Assembly-GW P.O. Box 216
New Britain CT 06050-0216

instruction

MUSIC THEORY FOR GUITARISTS
teaches you rhythm analysis, scales, intervals, chord structures, progressions, transposition with hundreds of illustrations. $21.95
NoteBoat, Inc. PO Box 6155, Woodridge IL 60517
www.noteboat.com

www.FunkyDogMusic.com
Unique method books:
Master the Fretboard, Play like Jimi , Develop Monster Fingerstyle Technique

Break the Rules!
Guitar EncycloMedia
www.12tonemusic.com

AFFORDABLE GUITAR CLASSES
IN LOS ANGELES
WWW.EDFINN.COM

Finally- the method you've been searching for!
www.guitarmadesimpler.com

ACCELERATED LEARNING
using Hypnosis and NLP. This is the real deal! Two audio programs to warp-drive your playing to the maximum!
$29.95 check or M/O.
Specify instrument when ordering.
Studio SI Technology,
PO Box 53208, Albuquerqe, N.M. 87153
www.TranceTone.com

The Ultimate In Note For Note DVD's
www.note4note.us

Tired of not "getting it?"
Absolutely Understand Guitar!
Comprehensive DVD Course
www.AbsolutelyUnderstandGuitar.com
Toll free 866-477-9900
See our display ad in this issue

instruments

The Music Zoo
Rickenbacker, Martin, Orange, Cornford, Carr, Fender, Gretsch
New York City
718-631-9292
www.themusiczoo.com

PAUL REED SMITH GUITARS. Great selection. Will take special orders. Call for prices. Have over 100 in stock. Martin Music, 8014 Club Center Dr., Suite 12, Cordova, TN 38018. (901) 757-9020.
www.martinmusicguitar.com

SAVE BIG! New And Used Instruments
www.theguitarfactory.com 1-800-863-4347

PEDALS PICKUPS STRINGS PICKBOY COOL PICKS
TUBES MICROPHONES CABLES GUITARS AMPS.
Great Prices. Click & Buy
www.imperialguitar.com

FINANCE YOUR MUSIC GEAR!
No Credit History Needed! We Can Help.
Guitars, Amps, Drums and more for $29/mo.
1-800-863-4347 **www.theguitarfactory.com**

musicians wanted

The Musician's Voice -
Audio Interviews With Today's Best Musicians
www.themusiciansvoice.com

www.GIGSatSEA.com
Paid jobs on cruise ships
(310) 957-5757 x285

parts / accessories

PICKUP REWINDING
repair,replacement
sentellpickups.net
916-921-9619

PERSONALIZED GUITAR PICKS & STRAPS
Pick Guy, P.O. Box 70
Westfield, IN 46074
(317) 698-5141
www.PickGuy.com

Build your own acoustic or electric guitar.
Free catalog featuring kits and all the tools, finishing supplies and instructions needed to build your own instrument. Stewart-MacDonald, Box 900-I, **www.stewmac.com**

Solid Wood Soundhole Cover.
Beautiful carvings that improve the appearance of any guitar and fight feedback.
Lutehole.com
888-475-5883



Jeannie Pickguards
Engraved, Wooden bookmatch, clear & colored mirrors, Animal skins, sunburst, and viintage 60s materials.
Specializing in hard to find vintage pickguards.
Bodies necks, Parts and pickups.
Dealers Welcome. 925-439-1447 Jeannie Pickguards, 292 Atherton Ave. Pittsburg, CA 94565
Email: pickguards@comcast.net
VISIT OUR WEBSITE!
http://www.jeanniepickguards.com

www.GuitarPartsUSA.com

Terrapin Guitars - Custom Pick Guards
Color and configuration options.
Imprinted artwork or standard materials.
www.terrapinguitars.com • 1-877-296-1272
P.O. Box 11565, Eugene, OR 97440

Magnetic Picks
Don't loose your mind loosing your picks.
Visit **savagepicks.com** or contact **949-922-0890.**

Awesome New Rhythm Guitar Picks
New Sounds New Technique for the Rhythm Guitarist
www.rhythmpick.com

www.guitarworld.com

pro audio

CUSTOM BUILT ROAD CASES - factory direct. CATALOG: Katz Audio, PO Box 304, Charlottesville, VA 22902-0304. (800) 243-3671; Fax (540) 942-5477; Email: sales@katzaudio.com; Website: www.katzaudio.com

records / cds

QUALITY CONCERT DVDS
Blues/Jazz/Classic Rock/Metal/Alt.
For Catalog write to:
CLASSIC RARE VIDEOS
P.O. Box 660701
Birmingham, AL 35266
Phone#(205)685-1901
Email:barnardg2@netzero.com

schools

GUITAR REPAIR AND CONSTRUCTION SCHOOL: Practical, profitable training in guitar repair and construction. Build an acoustic and electric guitar while working in an actual repair shop specializing in the vintage market. Call (800) 278-0089., or write **BRYAN GALLOUP'S GUITAR HOSPITAL**, 10840 Northland DriveBig Rapids, MI 49307. Web Site: www.galloupguitars.com

MUSIC THEORY COURSE FOR GUITAR
Correspondence Course. Certificate issued on completion. Beginning courses also available. Course outline and enrollment order form for this and other home study courses, write to: Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389-3944, USA 1-800-621-7669
E-mail: JSuttonISG@aol.com
Web Site: http://guitar-jimsuttoninst.com

GUITAR BUILDING AND REPAIR SCHOOL. Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial Aid available for those who qualify. Contact: **ROBERTO-VENN SCHOOL OF LUTHIERY**, 4011 S. 16th Street, Phoenix, AZ 85040. 800-507-3738. Web Site: www.roberto-venn.com
Email: info@roberto-venn.com

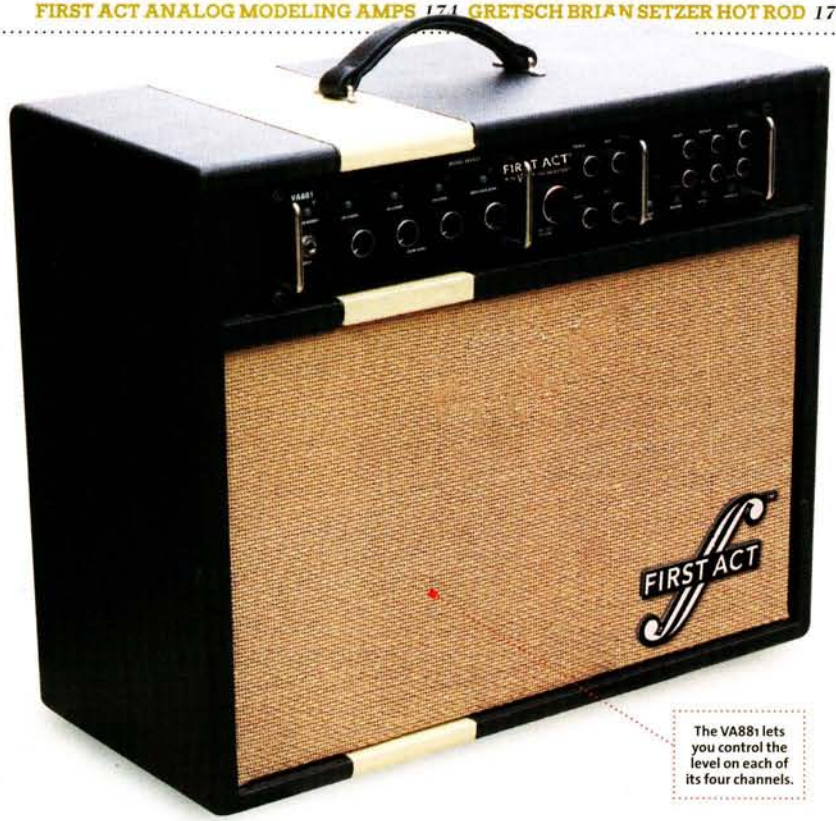
Guitarists Wanted!
Help us break a world record!
Sign up and get all the Info.
at www.kyys.com

vintage



SOUND

FIRST ACT ANALOG MODELING AMPS 174 GRETSCH BRIAN SETZER HOT ROD 176 SWING PRISM GUITAR 178 GUILD F-40 VALENCIA ACOUSTIC 18



The VA881 lets you control the level on each of its four channels.

'STACK' ATTACK

First Act VA850, VA851 and VA881 analog modeling guitar amplifiers

BY CHRIS GILL

SINCE FIRST ACT acquired the V-Stack company about a year ago, it has wasted no time developing an impressive assortment of products that take full advantage of V-Stack's acclaimed amp-modeling technology. In addition to rebranding V-Stack's Classic, BHM and Tweedy pedals, First Act introduced the VE591 and limited-edition VW GarageMaster guitars, which integrate V-Stack technology to let players enjoy the rich, robust sound of a guitar amp from car and home stereos.

Now First Act has taken the next logical step by developing a line of guitar amplifiers based upon V-Stack modeling. At present, the company offers five models designed for a range of players, from beginners to performing pros. This month, I looked at the entry-level VA850 and VA851 amps and the high-end VA881. The heart of each amp is an analog-circuit microchip that accurately duplicates the tone and response of four classic amp designs. This is not digital modeling, which you'll find on various products from Line 6, Roland or Vox, but a completely analog circuit. (For the sake of reference only, think of it like the analog amp-simulation technology Tech 21 developed for the SansAmp Classic in the early Nineties.)

First Act's V-Stack pedals have been earning rave reviews from players since they were released. But how do these amps stack up in comparison? Let's take a look.

ON DISC

FIRST ACT ANALOG MODELING GUITAR AMPLIFIERS

LIST PRICES: VA850, $435.00; VA851, $500.00; VA881, $865.00

MANUFACTURER: First Act, firstact.com

TYPE: Analog circuit microchip V-Stack modeling

OUTPUT: VA850, 30 watts; VA851, 50 watts; VA881, 75 watts

CHANNELS: U.S. Clean, U.K. Chime, U.K. Lead, Boutique Gain

CONTROLS: Level and four-position Gain (VA850 and VA851) or variable Gain Level (VA881), Master Volume, Bass, Treble (VA881 also offers Mid and Cut), Reverb Level, Delay, Delay Repeat, Delay Mix, Tremolo Speed, Tremolo Depth, 10dB Boost switch, Effects Mute switch

FEATURES: Nine-pin footswitch jack for optional VFC001 controller (VA850 and VA851) or 25-pin footswitch jack for VFC002 controller (VA881); VA881 also features speaker output, XLR balanced output, line output and effect loop

SPEAKER: Custom-designed 10-inch (VA850) or 12-inch (VA851 and VA881)

FEATURES

THE VA850, VA851 AND VA881 are combo models with four channels, a 10dB boost function, and built-in reverb, "tape" echo and tremolo effects. The main differences between each model are power output (30, 50 and 75 watts RMS, respectively), speaker configuration (one custom-designed 10-inch in the VA850 and one custom-designed 12-inch each in the VA851 and VA881), back-panel features and EQ offerings. All three amps share distinctive, vintage-inspired styling distinguished by a cream stripe that boldly contrasts the black Tolex covering and cream colored speaker cloth.

The four channels on each amp represent the range of U.S. and British guitar tones: U.S. Clean (Fender-ish), U.K. Chime (like a Vox AC30), U.K. Lead (Marshall-style) and Boutique Gain (Soldano, Bogner, Diezel and so on). The VA850 and VA851 provide a level control, a four-position rotary switch for selecting the channel, and a four-position rotary gain switch with settings for Loud, Louder, Loudest and Extreme; the VA881 opts for a separate variable gain level knob for each channel, with push buttons above each knob for selecting the desired channel. All three models include a master volume control.

The master EQ controls on the VA850 and VA851 consist of bass and treble only, while the VA881 boasts bass, treble, mid and cut, which is more like a presence control and not to be confused with the standard boost/cut functions typically associated with EQ. All three amps feature identical effect



CHECK

M-AUDIO GUITARBOX *182* LINE 6 FLOOR POD *184* CARR VINCENT *188* WARWICK DARK LORD BASS *190* IBANEZ SAGE ACOUSTIC *192* TECH ED *194*



The 30-watt VA850 features a custom-designed 10-inch speaker.



The VA851 delivers 50 watts of power through its custom-designed 12-inch speaker.

sections; reverb has controls for level, delay (time), repeat and mix, while tremolo has controls for speed and depth. Each effect can be engaged with a push button on the front panel, and the entire section can be bypassed with the effect mute.

The rear panels of the VA850 and VA851 are as bare bones as it gets: each features just a nine-pin input jack for connecting the optional VFC001 footswitch controller, which controls the effect mute and 10dB boost functions. The VA881's rear panel is more generous, providing an external speaker jack, XLR and 1/4-inch line outs, a mono effect loop and a 25-pin footswitch jack for the optional VFC002 controller, which lets you engage each channel and effect as well as the effect mute and boost functions.

PERFORMANCE

IF YOU'RE ALREADY a fan of the V-Stack pedals, chances are you're going to love these amps as well; each model provides essentially the same sounds as the three pedals and gives the added bonus of the Boutique Gain channel and three effects.

Each channel delivers its own distinctive tone and responsiveness. The U.S. Clean channel sounds bright, dynamic and lively, and you need to set the gain to the highest settings before you get overdrive. U.K. Chime has pronounced mids and sparkling highs, and when you crank up the gain the tone becomes more compressed. Classic rock fans will most likely prefer the U.K. Lead channel, which gets down and dirty quickly with aggressive bass and singing mids. The Boutique Gain channel provides a wonderfully vocal-like midrange with near-infinite sustain, and its bass is tight and gnarly.



The VA881's footswitch recalls the status of each channel's functions.

The effects are a great complement to the V-Stack amps' natural tones, adding a professional layer of polish that's perfect for recording tracks with no additional processing. The reverb is appropriately "springy" sounding, and the echo effect does a good job of emulating the warmth and depth of an actual tape echo unit. The tremolo effect is much more versatile than the usual tremolo effects built into classic amps, providing everything from a subtle warbling wobble to a dramatic stuttering staccato.

I'm not a big fan of proprietary footswitches, as these items inevitably get left behind before you leave for a two-month tour, and it can be nearly impossible to find a replacement in backwater towns. Fortunately, their functions can be controlled from each amp's front panel as well, so you can get by without the footswitch if need be.

THE BOTTOM LINE

AFFORDABLY PRICED, the VA850 and VA851 are ideal amps for beginners or players who want a reasonably versatile amp for the recording studio (lack of a midrange control makes studio EQ tweaks essential). The VA881 is a better choice for gigging guitarists, as it provides the power and flexibility players need onstage.

PRO	CON
GOOD SELECTION OF TONES AND EFFECTS, AFFORDABLE	NO MIDRANGE (VA850 AND VA851), OPTIONAL FOOTSWITCH MAY BE DIFFICULT TO REPLACE

BUILT FOR SPEED

Gretsch G6120SHTV Brian Setzer Hot Rod

BY CHRIS GILL

STOCK GUITARS are for squares, daddy-o! Whether you're playing psychobilly freakouts, brawlin' blues or raunch 'n' roll, you need a high-octane guitar that's fast, stylish and as mean as your old lady after 12 tequila shots. The new Brian Setzer Hot Rod is not your father's Gretsch but a slick and stripped-down version of the 6120. Like a deuce coupe hot rod, the Setzer is built upon a classic chassis but upgraded with high-performance modifications. Ready to take her for a spin?

ON DISC

GRETSCH G6120SHTV BRIAN SETZER HOT ROD

LIST PRICE: $3,425
MANUFACTURER: Gretsch Guitars, gretschguitars.com
BODY: Laminated maple with arched laminated maple top
NECK: Two-piece maple
FINGERBOARD: Ebony with neo classic "thumbnail" inlays
SCALE LENGTH: 24.6 inches
FRETS: 22
HARDWARE: Deluxe Sperzel nickel-plated locking tuners, Bigsby B6C tailpiece, chrome-plated Adjusto-Matic bridge
CONTROL: Master volume
PICKUPS: Two TV Jones Classic humbuckers

FEATURES

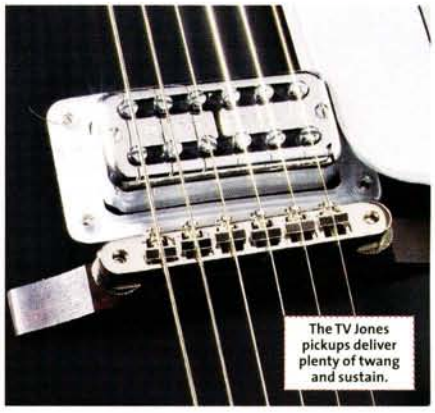
THE ORIGINAL 1959 GRETSCH 6120 that Brian Setzer favored when he first formed the Stray Cats is a big and flashy cowboy Cadillac of a guitar, with its bright orange finish, horseshoe peghead inlay and deep hollow body. The Brian Setzer Hot Rod does away with these dated features in favor of a chrome hot-rod plate on the headstock, a "chopped" body that's 3/8 inches shallower, and a selection of custom finishes. The flat-black finish on my test model perfectly complemented the chrome hardware, giving the guitar the *de rigueur* rough-and-ready look of a street drag racer painted with primer.

The Brian Setzer Hot Rod's "base" is similar to that of a vintage 6120. The 16-inch-wide body is crafted from laminated maple capped with an arched laminated maple top and bound with multilayer binding. The two-piece maple neck sports an ebony fingerboard, which is also bound and adorned with Neo Classic "thumbnail" position-marker inlays. The scale is Gretsch's standard 24.6 inches, and the radius is 9.45 inches.

Any good hot rod needs lots of power underneath its hood. The Brian Setzer Hot Rod's "engine" is a pair of TV Jones Classic humbuckers styled after the PAF Filtertrons found on late-Fifties Gretsch models—the guitar industry's equivalent of a Ford 352 Interceptor V8. Alnico magnets and fillister-head steel screws give these pickups the growl that rockers demand and the twang Gretsch aficionados adore, and wax potting eliminates unwanted feedback squeals.

Controls are stripped down to the bare minimum: only a master volume control and a three-way pickup selector. Sperzel locking tuners, a Delrin nut and an Adjusto-matic bridge with its base pinned to the guitar's top help keep your guitar in tune even after excessive Bigsby abuse and smokin' fret burnouts. Trestle-style bracing, a characteristic of certain Gretsch models made from '59 to '61, enhances the Hot Rod's stability and sustain.





PERFORMANCE

FROM THE MINUTE that I picked up this baby, I couldn't resist the desire to let 'er rip. This guitar was obviously not designed for casual Sunday drives to church and back. The neck profile is slim and sleek, like a neck on a shred machine, and the frets slide smoothly and comfortably beneath the fingers.

I compared the tone of the Hot Rod's TV Jones Classic pickups with the original PAF Filtertrons on a '59 Gretsch Double Anniversary I own, and the character and responsiveness was almost identical. The Hot Rod guitar's tone is more aggressive, probably due to its shallower body depth and its simple, "mainline" wiring schematic. The midrange is especially throaty and distinctive. If you love Brian Setzer's lead tone or Billy Duffy's rhythm tones on the Cult's *Electric* album, this guitar delivers that sonic personality in spades.

Although the Brian Setzer Hot Rod is a hollowbody, it can handle high-gain amps with surprisingly little feedback. Its tone is stunning and sparkling through a clean amp, but the Hot Rod really comes to life when the amp is pushed to overdrive, causing notes to explode like firecrackers. My favorite pairing was the Hot Rod through a brand-new Fender '57 Deluxe reissue with the volume cranked up to eight; the harmonics and distortion were as rich as a Saudi oil baron.

THE BOTTOM LINE

THE BRIAN SETZER HOT ROD isn't exactly cheap, but precision, high-performance engineering as found on this guitar never is. If you love the Gretsch sound and vibe but want a guitar that isn't deeply entrenched in stodgy vintage vales, the Hot Rod is a true joyride.

PRO	CON
MODERN STYLING, AUTHENTIC GRETSCH TONE, SLEEK PLAYABILITY	EXPENSIVE, NOT AS VERSATILE AS ORIGINAL 6120

JUSTIN HYTE


GRETSCH
GRETSCH
Bigsby
GRETSCH

ANY COLOR YOU LIKE

Swing Prism solidbody electric guitar

BY DANNY MILES

KOREAN MANUFACTURER Swing has entered what must be the densest thicket in all of guitardom: the market for imported Strat-type guitars. But the company's Prism guitar is a worthy entry that has a range of useful features, including a couple of extras not found on a "normal" Strat.

FEATURES

WHAT SETS THE SWING apart from the pack? Most obviously it's the electronics, which include a single-coil/single-coil/humbucker configuration *and* an L. R. Baggs X-Bridge that delivers acoustic-type sounds. The magnetic pickups are real Seymour Duncans, rather than "Duncan Designed," and in typical Strat fashion they are mated to a five-way switch, though one tone control governs all three.

The floating vibrato-type X-Bridge gives the Prism yet another color. The guitar's passive preamp lets you switch between magnetic and X-Bridge sounds or blend the two sources using a pot situated between the volume and tone controls. The guitar's 1/4-inch output is actually stereo, and a switch lets you choose between a mono signal (magnetic and X-Bridge pickups on the same cable) and a stereo split (magnetic output to one side, X-Bridge to another—ideal if you want to use an acoustic guitar amp for the latter).

The guitar's overall build quality is also impressive: slick neck, low action, and a 9 1/2-inch radius that feels more "American" than most imports, which tend to sport flatter fretboards. With a two-piece American alder body, a Canadian hard maple neck and an Indian Rosewood fingerboard, the Prism is materially correct, as well. It looks great, save for what to my eyes is an oversized headstock, which, in fairness, hosts locking Sperzel tuners.

PERFORMANCE

GIVEN THESE SPECS, it's not surprising to discover that the Prism is a very smooth player. Moreover, its sounds are quite versatile, thanks to the well-matched magnetic pickups. The TB-4 in the bridge is twangy enough to complement the relatively bright-sounding SSL-1s that fill the neck and middle positions. Toss in the X-Bridge and blend control, and the Prism is a whole lotta tone for a little bit of money.



The L.R. Baggs X-Bridge allows acoustic and electric tones, with the ability to blend both.

ON DISC

SWING PRISM ELECTRIC GUITAR

LIST PRICE: $1,299.00
MANUFACTURER: Swing Guitars, swing-guitars.com

THE BOTTOM LINE

OVERALL, THE PRISM is a very solid and satisfying guitar to play, and a bargain by any standard.

PRO	CON
AFFORDABLE, GOOD PLAYABILITY, VERSATILE TONES	HEADSTOCK STYLING A LITTLE AWKWARD

BUZZ BIN NEW, HIP AND UNDER THE RADAR

BOUTIQUE BAD-ASS *Splawn Quick-Rod amp*

SEVERAL MONTHS ago, a friend called and said, "There's some guy in North Carolina who's building an amp that nails Eddie's brown sound." That "guy" turned out to be Scott Splawn, a boutique amp builder who's particularly talented with Marshall circuits. Splawn's hand-built 100-watt Quick-Rod head is based on several Marshall-style circuits and housed in your choice of Marshall-esque cabinets. But, as I had been advised, it's the amp's ability to uncannily replicate Van Halen's brown sound that has made it, and Splawn, a sensation almost overnight.

In a nod to the spirit of hot rodding, the Quick-Rod's three high-gain modes are called "gears." Each has two gain settings, giving the amp a total of six high-gain modes. First gear is where you'll find the beautifully tight, woody and three-dimensional approximation of Van Halen's early tone. Second and Third gears progressively add gain and are tuned more for modern metal, but the amp never loses its laserlike focus and precise articulation. Blues-men will also be overwhelmed by the amp's Clean channel: its stinging attack and cavernous resonance combine for one of the most inspiring tones in its class.



From vintage "Plexi" blues to the hottest modified JCM800 distortion, the Splawn Quick-Rod serves-up a connoisseur's cornucopia of Marshall-inspired tone. —*Eric Kirkland*

SPLAWN QUICK-ROD AMP

LIST PRICE: $1,850.00
MANUFACTURER: Splawn Amplification, splawnguitars.com

PLAYING THE MARKET

TURNING JAPANESE

CONFESSIONS OF A VINTAGE GEAR WHORE



Getting into the vintage-collecting game has become difficult as prices on Fifties and Sixties guitars reach unprecedented heights. For those whose cash flow is more like a trickle, the vintage Japanese market has some worthy and desirable offerings.

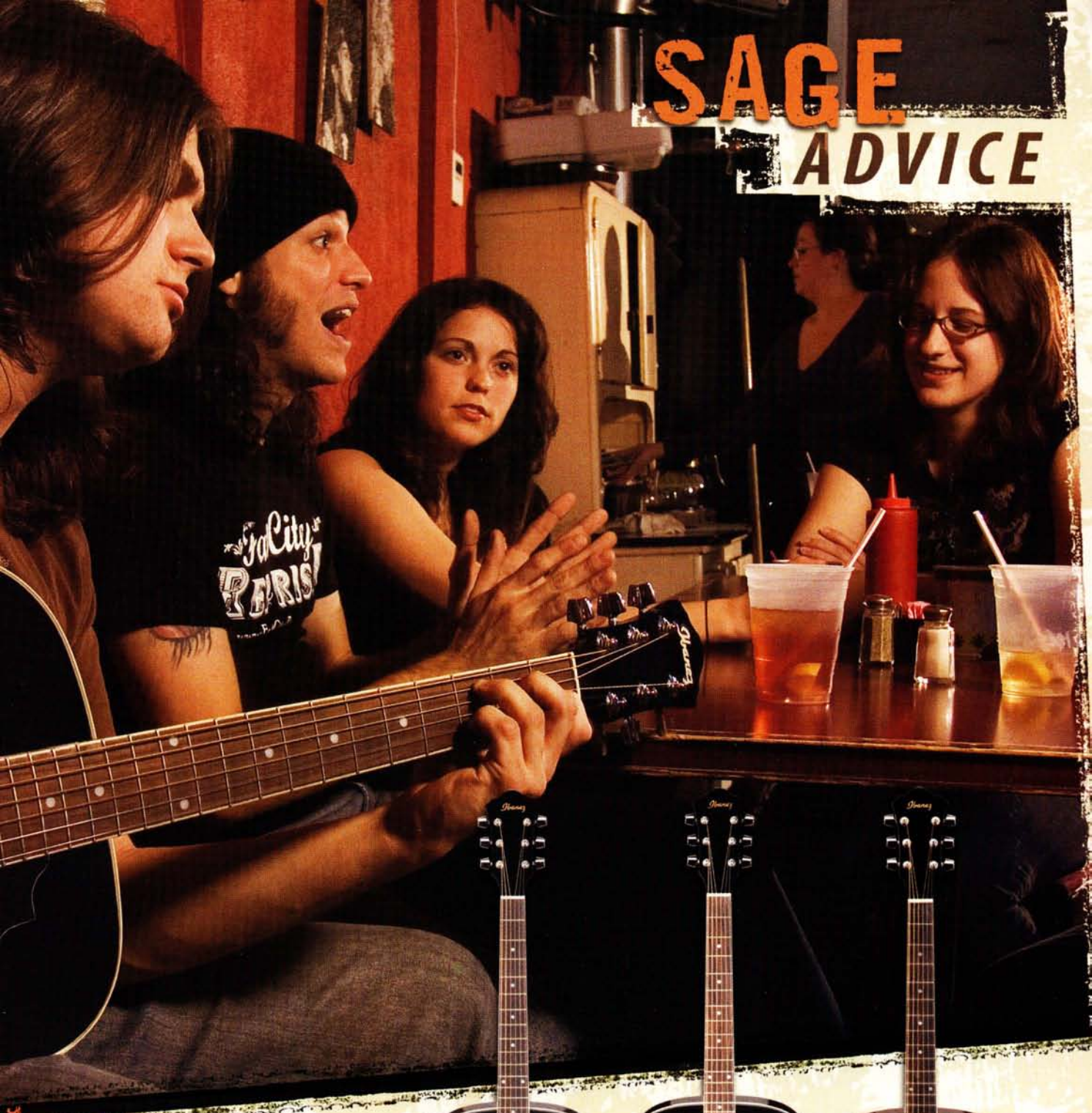
Take for example Teisco, a Japanese manufacturer of affordable guitars, amplifiers, synthesizers and microphones, which were exported to the United States and the United Kingdom. Introduced in 1954, the earliest Teisco solidbodies—the J-1, J-2, TG-54 and TN-54—were essentially copies of Gibson designs. These instruments were brought to the U.S. by Jack Westheimer of the VMI Corporation in Evanston, Illinois.

In the mid Sixties, Teisco began introducing novel designs. Among the best were the TRG-1, with its asymmetrical body, large metal pickguard and built-in battery-powered amp and speaker, and the SS-4L, with four metal-covered pickups and a long Stratocaster-style headstock. The corporate name changed to Teisco Del Ray in 1964, and the line grew to include an impressive assortment of solidbodies (such as the ET-320 pictured here), hollowbodies and amplifiers. Some of the instruments were sold to other stateside companies, including Sears, which branded the guitars with its own Silvertone logo.

Old Teiscos are still inexpensive, look awesome and will help you cop Jack White's retro-cool low-rent vibe. At press time, I couldn't find any TRG-1s for sale, but I did come across a bunch of other nifty models, including a two-pickup 1965 K-3 for $499, a three-pickup 1967 ET-320 for $599 and a four-pickup ET-440 (year unspecified) for $550.

When shopping for a Teisco, make sure the usual suspects (neck, frets and so on) are in good order. On models with more complex electronics, look to see that the pickups and pots are in working order. —*Curly Maple*

SAGE ADVICE



They look very much like the great old vintage acoustics. They sound very much like the very old vintage acoustics. But the price of these babies isn't anything at all like what you would pay for a very old vintage acoustic. Which is why our sage advice is:

CHECK THEM OUT
on the new '07 Ibanez site.

Ibanez
Ibanez.com

SGT520VS SGT130BK SGT110NT

LOUD AND PROUD

Guild F-40 Valencia acoustic-electric guitar with D-TAR system

BY TERRY BUDDINGH

GUILD HAS BEEN a guitarmaker since the early Fifties, and the F-40 Valencia is one of its oldest models. Introduced in 1954, it came to define the timeless look of the archetypical steel-string acoustic guitar with the balanced proportions of its medium-sized grand orchestra body, understated appointments and complementary headstock design.

Originally manufactured in a small New York City loft, the F-40 is today part of Guild's Traditional and Contemporary Series of instruments and made in Tacoma, Washington. For this review, I tested the F-40 equipped with the Duncan-Turner Acoustic Research (D-TAR) Wave-Length pickup and preamp system, the same one that made its exclusive debut in Guild's American-made acoustics last summer.

FEATURES

LIKE THE ORIGINAL F-40, the present model has a grand orchestra body with a 16-inch lower bout. Its solid-wood construction features red spruce top and bracing and mahogany back and sides, and the fingerboard and bridge are made of Indian rosewood. Bone is used for the nut, saddle and bridge pins, and understated tortoiseshell binding surrounds the top.

Guild's founders would surely be proud of the instruments that bear their company's name today. Studying the guitar's interior carefully with an inspection mirror and light, I couldn't find a single drop of excess glue. Every scalloped brace was crisply cut and perfectly placed, the fretwork was clean and the nut perfectly cut. That concern for quality was apparent on the outside, too, in the carefully sprayed thin nitrocellulose Antique Burst finish.

D-TAR WAVE-LENGTH PICKUP AND PREAMP SYSTEM

THE D-TAR WAVE-LENGTH system represents the combined resources and talents of Seymour Duncan and Rick Turner, two of the most knowledgeable and respected tone authorities on the planet. It consists of a thin under-saddle piezo transducer mated to a high-headroom 18-volt preamp. Piezo pickups often get a bad rap for the harsh-clipped "quack" that can occur when they're driven hard by aggressive strumming, but it's not the pickup that's clipping—it's the preamp, which is typically driven by a nine-volt battery. The D-TAR gets around this by doubling the headroom with an 18-volt preamp, and a power-multiplying circuit allows the preamp to draw the required current from a pair of 1.5-volt AA batteries.

GUILD F-40 VALENCIA ACOUSTIC

LIST PRICES: $1,999.99; with D-TAR system, $2,199.99

MANUFACTURER: Guild Guitars, guildguitars.com

BODY STYLE: Grand Orchestra

TOP: Solid red spruce

BRACING: Scalloped red spruce

BACK & SIDES: Solid mahogany

NECK: Three-piece mahogany

FINISH: High-gloss nitrocellulose lacquer

FRETBOARD: Rosewood (12-inch radius)

FRETS: 20

BRIDGE: Rosewood with bone saddle

NUT: Bone, 1.69 inches

SCALE LENGTH: 25 1/2 inches

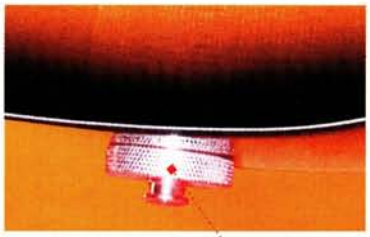
HARDWARE: Chrome

TUNERS: Open-back Gotoh 500 series

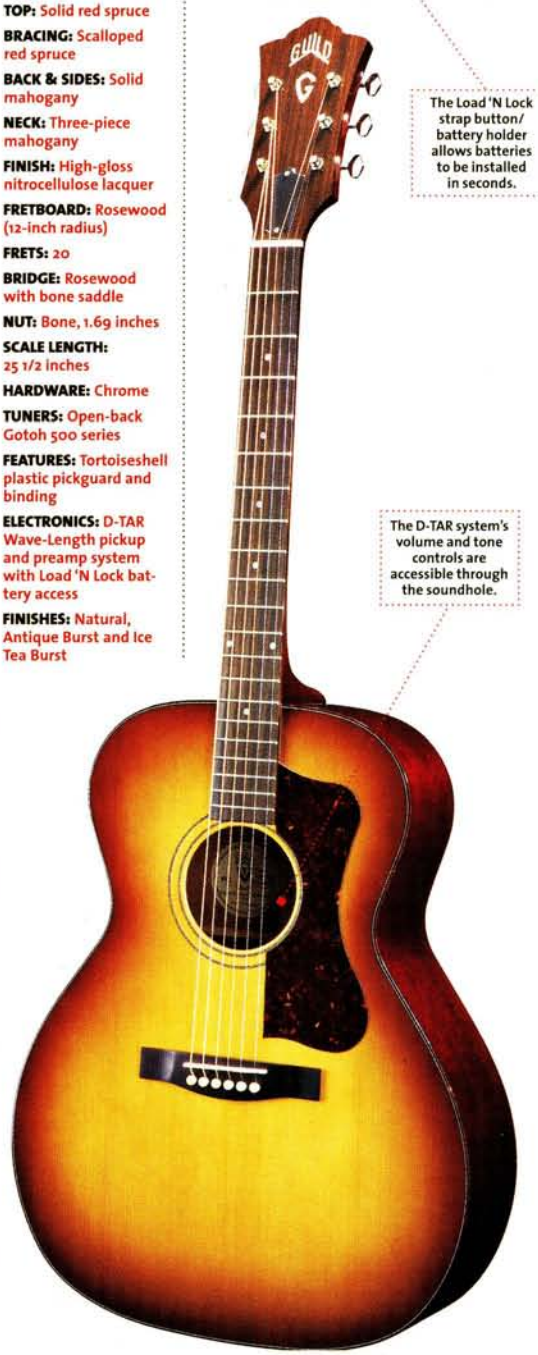
FEATURES: Tortoiseshell plastic pickguard and binding

ELECTRONICS: D-TAR Wave-Length pickup and preamp system with Load 'N Lock battery access

FINISHES: Natural, Antique Burst and Ice Tea Burst



The Load 'N Lock strap button/battery holder allows batteries to be installed in seconds.



The D-TAR system's volume and tone controls are accessible through the soundhole.

PERFORMANCE

ELECTRIC PLAYERS SHOULD feel right at home with the F-40's medium-size body and comfortable C-shaped neck. My test model arrived from the factory perfectly setup, with low, yet buzz-free, action and strung with Guild Phosphor Bronze .012–.054 strings.

The F-40's stiff red spruce top, richly resonant mahogany sides and back, and moderate body size contribute to a sound that's well balanced and exceptionally articulate and detailed. Its great definition and string-to-string separation proved ideally suited for complex fingerstyle playing. The F-40 is an articulate strummer, too, and its focused tone helps it cut through a mix. While the F-40's trim low end is no match for a typical dreadnaught, I suspect it will be begin to bloom after a few months of hard playing. For those seeking a more macho tone, a heavier set of strings would drive the top harder to deliver more bottom and punch.

With the F-40 plugged in, the D-TAR Wave-Length's extended headroom delivers the goods as promised, with nary a quack to be heard. It faithfully conveys the F-40's balance and articulation, and I rarely felt the need to tweak its tone control. This transparent system is clearly intended to impact the sound as little as possible.

THE BOTTOM LINE

WHETHER YOU'RE AN electric player looking to make an easy transition to the world of acoustics or a serious fingerpicker craving detail and articulation, the F-40 with D-TAR system deserves a serious look. It's a fine instrument that's well suited for a wide variety of players and situations.

PRO	CON
BALANCED, DETAILED AND ARTICULATE VOICE WELL-SUITED FOR FINGER PICKING	NOT MUCH LOW END, ONLY ONE STRAP BUTTON (AT TAIL BLOCK)

JUSTIN HYTE



DIGITAL M-POWERMENT

M-Audio GuitarBox Pro music production system

BY EMILE MENASCHÉ



WHEN IT COMES to cramming loads of features into a compact package, few devices on the market can touch M-Audio's Black Box guitar processor. The Black Box can function as a standalone modeling processor with beat-synced effects, as a beat box via its drum patterns and—what puts it over the top—as an interface for Mac- and PC-based digital recording systems. It's even compatible with the M-Powered version of Pro Tools, something its competition can't claim.

With GuitarBox, M-Audio has bundled the Black Box with recording and mastering software that includes the Pro Tools M-Powered 7.1 audio/MIDI DAW, an exquisite suite of plug-ins called the G-Rack Producer bundle, Ableton Live Lite (DigiDesign Edition) and ProSession drum loops.

FEATURES

THE BLACK BOX is the front end to this powerful recording system. We've covered it in these pages before, but a brief review is in order. Its features include 1/4-inch guitar and XLR mic inputs with clip LEDs, 1/4-inch TRS outputs and a S/PIDF digital output. The box connects to your computer with the included USB cable and permits monitoring via headphones or external speakers. The mix control lets you monitor your performance directly (for zero latency) or hear it as it goes through the software.

Furthermore, in its new "Reloaded" guise, the Black Box has a firmware update that makes it even better than the original. The models sound fatter, smoother and more amp-like; there are also more of them, including more than 40 guitar and bass amps. The palette of 120 effects includes both the common guitar colors (distortion, delay, chorus, compression, wah, etc.) and some shades that veer into synthesizer territory. Combined with the internal drum machine, which boasts 100 patterns, the Black Box is a complete interface for recording guitarists.

Of the software offerings included in GuitarBox, Pro Tools 7.1 M-Powered is the centerpiece. Pro Tools is the industry standard for audio production, and it is one of the easiest of the multitrack recording/editing programs to master. Everything is neatly laid out, and most operations happen in two main windows: the timeline and the mixer. The excellent organization of features makes recording with the program intuitive and easy to use.

M-Audio offers two GuitarBox packages—regular and "Pro"—each differentiated by its plug-ins. The Pro version I tested comes with a bundle of goodies that M-Audio values at more than four grand. Among the highlights are the SansAmp PSA-1 amp simulator, the Tel-Ray Variable Delay, a bundle of Moogerfooger sound-warping effects, an impressive set of Voce modulation effects, and the powerful TL Space (Native Edition) convolution reverb, which emulates the reflections of real acoustic environments. The package also includes emulations of vintage Fairchild compressor/limiters and Pultec EQs, plus two mastering programs: Maxim, a mastering tool that helps your mixes print at the ideal level; and DINR LE, which uses complex algorithms to reduce noise.

GOLD AWARD
GUITAR
OVERALL VALUE

M-AUDIO GUITARBOX PRO

LIST PRICES: GuitarBox Pro, $695.95; GuitarBox, $495.95

MANUFACTURER: M-Audio, m-audio.com

MINIMUM SYSTEM REQUIREMENTS

PC: Pentium III 500MHz, 128MB RAM, Windows XP (SP2 Home or Professional Edition only) with DirectX 9.0b or higher, onboard USB connection or installed USB-PCI interface card; not supported under Windows 98/ME/2000 or Windows Media Center Edition

MAC: G3/G4 500MHz, OS 10.3.7, 512MB RAM, onboard USB connection or installed USB-PCI interface card; G3/G4 accelerator cards not supported

PERFORMANCE

BY DEFAULT, signal from the Black Box's guitar input goes into Pro Tools with the amp/effects settings intact. This is ideal if you like to be decisive and track sounds as you play them, especially since the Black Box's internal effects are so powerful. But you also have the option of recording "dry" and using the SansAmp or other processing to create your guitar sound after the fact, which is good if you want to experiment with different tones. The Black Box's internal drum machine can be set up to trigger in lock time with Pro Tools. However, when you record with these drums active, they print by default to the track with the guitar. You may prefer to use the included loops to create a drum track.

As for the plug-ins, the Pro version is an incredible package. I was especially impressed by the SansAmp sim. Not only is it faithful to the real thing, it marks the first time I've ever seen a software model of an *analog* hardware modeler. In addition, the Tel-Ray echo excelled at creating vintage echo effects. As with any software recorder, you'll need a fast processor and lots of RAM to get the most out of your plug-ins. But if your hardware can support it, there's almost nothing you can't do with the GuitarBox Pro.

THE BOTTOM LINE

OVERALL, THE GUITARBOX PRO is a complete recording package for guitarists that is fun, inspiring and sounds great. And at under 700 bucks, it's a killer value.

PRO	CON
GREAT GUITAR SOUNDS, POWERFUL SOFTWARE BUNDLE, EASY INTEGRATION WITH PRO TOOLS, COMPATIBLE WITH OTHER DAW SOFTWARE	NO PHANTOM POWER FOR CONDENSER MICS; CUMBERSOME PROCESS TO INSTALL, CONFIGURE AND AUTHORIZE

CHECK OUT THE NEW EASTWOOD WEBSITE...



SEE 'EM
PICK A COLOR
HEAR 'EM
SOUND SAMPLES
BUY 'EM
LOCATE A DEALER

EASTWOOD GUITARS

OVER
20
MODELS!
COLLECT
THEM ALL!

416.294.6165
eastwoodguitars.com

3D Guitars .com



Averest

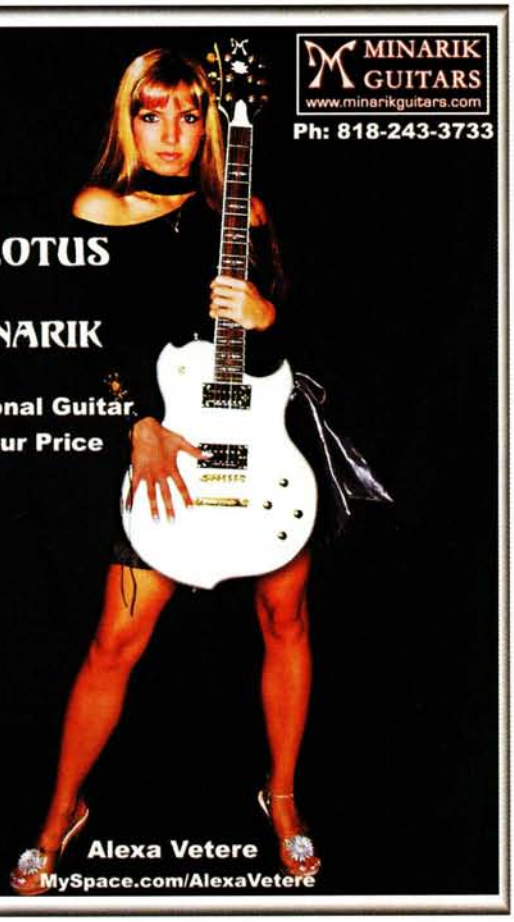
Danali

Kaytoo

Where art, investment, mind-blowing tone and playability collide.

www.3dguitars.com
(360) 352-9003

MINARIK GUITARS
www.minarikguitars.com
Ph: 818-243-3733



THE LOTUS
by
MINARIK

Professional Guitar
Amateur Price

Alexa Vetere
MySpace.com/AlexaVetere

STEVE KHAN
BORROWED TIME

"Borrowed Time," picks up right where his 2006 award winning release, "The Green Field" left off. Once again, Khan is joined by the familiar names of John Patitucci, Jack DeJohnette, and Manolo Badrena exploring compositions by Thelonious Monk, Ornette Coleman, McCoy Tyner, and a moving version of "You're My Girl" which was written by Steve's late father.



Send $16.00 for each Compact Disc desired to Shrapnel Records Inc., P.O. Box 1928, Dept. G1, Novato, CA 94948.

HEAR ONLINE WWW.SHRAPNELRECORDS.COM

TONECENTER ORDER 800-937-8943 24 HOURS A DAY!

FOOT SOLDIER

Line 6 Floor POD Plus



BY EMILE MENASCHÉ

THE ORIGINAL Line 6 POD has to rank among the handful of products that have changed how we think about creating guitar sounds. It wasn't the first digital guitar device, but it was the one that gave microchip-generated tone its street cred.

These days, there's plenty to choose from in the guitar-modeling candy store. The POD's latest offspring, the Floor POD Plus, combines the basic amp modeling found in the POD II and sweetens it with additional effects and an integrated foot controller, all in a package small and light enough to fit in a backpack.

FEATURES

THE FLOOR POD is equipped with Line 6's tried-and-true menu of classic and boutique amp emulations and homegrown tones, all of it grouped into 124 presets arranged in four banks. Each preset is a complete sound that includes amp, cabinet and effects. Seven footswitches let you select banks, recall individual presets, mute the audio and activate the tuner. A toe-switch-activated pedal doubles as volume controller and wah, depending on the ingredients of your particular preset. It's all pretty straightforward.

The Floor POD sports 32 models, including Tweed and Blackface Fenders, a couple of Marshalls, a Vox AC30 and a Matchless Chieftain. Also represented are Mesa (both Recto and Boogie style), Soldano, Dumble and Budda. There are 16 cabinet models, and while each is paired by default with its traditional amp partner, you can mix and match heads and cabs as you wish with a push of a button.

Sculpting and saving sounds on the Flood POD Pro is as simple as twisting knobs and pushing the "save" button.

The biggest upgrade from the POD II is in the effect department, one area in which the original always seemed, in my opinion, somewhat underpowered. Among the processors are 16 modulation effects that range from bread-and-butter essentials—chorus, flanger, phaser and tremolo—to the more exotic offerings of rotating speaker, auto filter, ring modulator, "Uni-Vibe" and others.

They are complemented by a selection of delays, reverbs, compression and two fuzz tones, Octave Fuzz and Sub Octave. (These are in addition to the Arbiter Fuzz Face model that appears under Amp Models.) The delay palette is rich and includes tape, multi-tap, digital, analog, reverse and sweep echo. Reverb is always available and comes in two flavors: spring and room. All together, this is a nice combination of tools that's lets you personalize your sound, yet doesn't overwhelm you with options.

Like many foot-controller devices, the Floor POD Plus operates in two modes: Channel Memory, where the switches are used to dial up complete signal chains; and On/Off, where the switches can be employed to turn amp models, solo boost, effects and delay on and off, one at a time. Adjusting individual parameters is also pretty straightforward and requires only a cursory look at the excellent owner's manual.

The Floor POD Plus' front panel provides ample connections for studio and live use, including a 1/4-inch guitar input, a mini-jack auxiliary input, two 1/4-inch outs, a stereo 1/4-inch headphone out and MIDI in and out. A switch toggles the output between the Amp and warmer-sounding Direct modes.

PERFORMANCE

THE FLOOR POD PLUS is a powerful device capable of delivering a wide array of colorful tones, something the presets go to great pains to demonstrate. It's impressive, but I found it distracting after the fifth hypermodulated psychedelic tonegasm. They sound fine, but I was after something naked, which I consider a better test of a modeling preamp's bona fides.

It wasn't long before I ditched the presets and started constructing banks that resemble my more traditional amps, creating subtle variations that could do service on a gig. I tested the Flood POD Plus by switching between a Strat, a Tele and an Epiphone Sheraton equipped with Duncan '59s. Doing so demonstrated how well the Line 6's models allow the character of individual instruments to come through its digital guts. And that, to me, is the most impressive feature of all.

Running through a Rivera head's power section and a custom 1x12 cab, the POD performed well, though it was a little brighter than the Rivera's own preamp. Thanks to the ease of editing, I was able to fine tune my tones freely and store them for later recall. I liked the Floor POD Plus even better as a direct recording device feeding my hard disk recorder. Here, the wilder sounds were inspiring and triggered a few song ideas.

THE BOTTOM LINE

THE LINE 6 FLOOR POD PLUS places an ample set of sounds within easy grasp and covers an impressive range. More important, it feels like playing through a real rig. All in all, this is a worthy addition to the POD line.

ON DISC

LINE 6 FLOOR POD PLUS

LIST PRICE: $419.99

MANUFACTURER: Line 6, Line6.com

CONNECTIONS: 1/4-inch input, CD/MP3 aux mini input, 1/4-inch left and right outputs, stereo 1/4-inch headphones, MIDI In and Out

CONTROLS: Amp: Drive, Bass, Mid, Treble, Channel Volume; Effects: Compressor, Gate, Effect Tweak, Delay, Reverb

FEATURES: 32 amp models, 16 classic cabinets, 16 modulation effects (including chorus, flanger, and tremolo), six delay models, and two types of reverb

PLATINUM AWARD GUITAR WORLD QUALITY & DESIGN

PRO	CON
WIDE ARRAY OF REALISTIC MODELS AND EFFECTS, EASY EDITING, FOOT CONTROL WORKS IN PRESET AND MANUAL MODES	TOO MANY "PSYCHEDELIC" PRESETS; SOUNDS A LITTLE THIN THROUGH A GUITAR AMP


UNLEASHED ON THE PUBLIC
THE BC RICH WMD WARBEAST
Push the button - your choice is clear.
The all new WMD Warbeast
is stockpiled with features that will
wreak serious tonal havoc!
Armed with a Rockfield™ Fat-Ass
pickup in the bridge, Mafia pickup in
the neck position, Grover® tuners,
Floyd Rose® Original tremolo and
accented with big bold red pinstripes,
there's no hiding the sonic payload
you can deliver on large audiences
or even small countries!
B.C.Rich
GUITARS
Uncover all of our Weapons of Mass Destruction
Widow Bass • Warbeast • Son of Beast
WWW.BCRICH.COM


KAMELOT
On Tour
Across North
America
in August!
In Stores
June 5
Ghost Opera
A Modern Melodic Metal Masterpiece!
available at:
fye
RYKO
DistributionFusion3
JOIN US! WWW.SPVUSA.COM
myspace.com/spvusa
SPV



Peterson

StroboRack virtual strobe rack tuner

The StroboRack is the most accurate rack tuner available, delivering accuracy up to one-tenth of a cent—30 times the accuracy of needle or LED tuners. The StroboRack's tuning library has 34 tempered and exclusive Peterson Sweetened tunings and unique new presets for acoustic guitar, DADGAD, 12-string guitar, baritone guitar, E9th, C6th and Universal steel guitar, Dobro and resonator guitar, and electric violin, as well as tuning and intonation offsets for guitars equipped with the Buzz Feiten Tuning System. An optional SR-EX expansion module contains alternate inputs for mono, stereo, balanced and hybrid instruments.

List Price: $549.00

Peterson Electro-Musical Products, Inc., petersontuners.com



Peavey

JSX Mini Colossal amplifier

Designed by Peavey and Joe Satriani, the JSX Mini Colossal combines a 12AX7 preamp tube and an EL84 power tube in a Class A topology that has no negative feedback. Peavey's Power Sponge output attenuator continuously adjusts the power output of the amplifier from five watts to zero watts while maintaining the distortion characteristics of the Class A power amp at any volume level. A built-in transformer-balanced XLR direct output with microphone simulator allows players to send the amp's signal to a recording device or front-of-house mix, while the optical tremolo circuit with speed and intensity adjustments adds a vintage vibe.

List Price: $599.99

Peavey, peavey.com

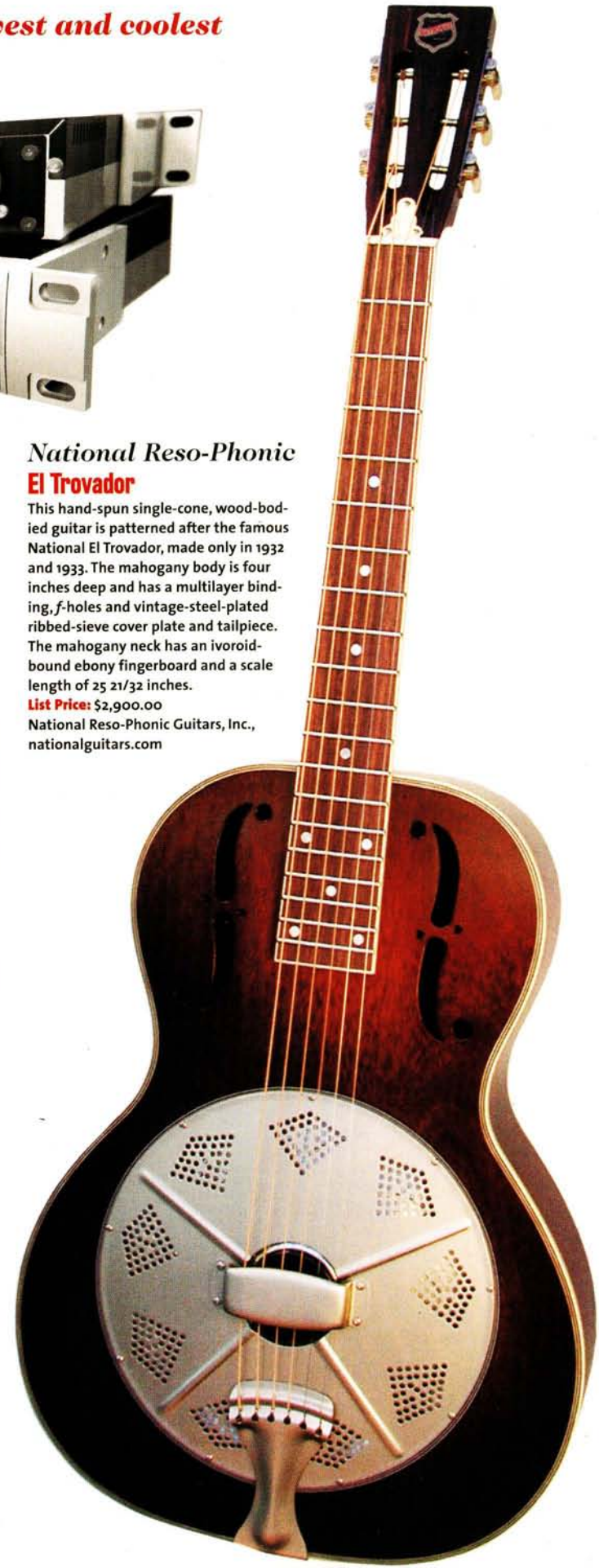
National Reso-Phonic

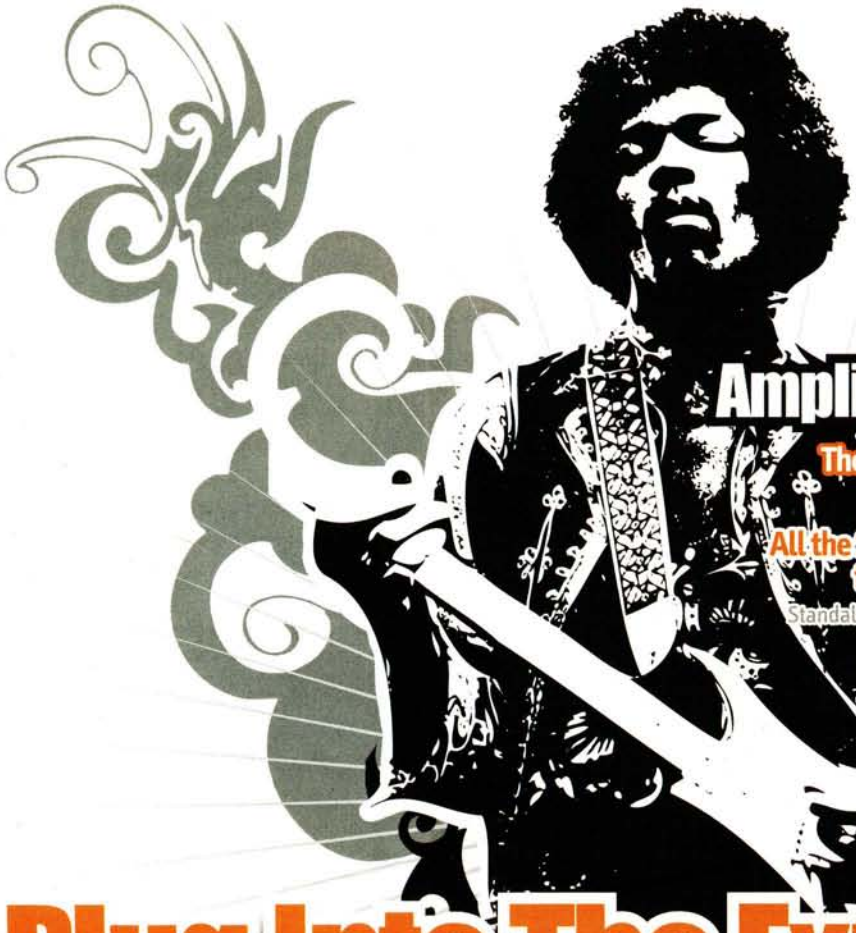
El Trovador

This hand-spun single-cone, wood-bodied guitar is patterned after the famous National El Trovador, made only in 1932 and 1933. The mahogany body is four inches deep and has a multilayer binding, *f*-holes and vintage-steel-plated ribbed-sieve cover plate and tailpiece. The mahogany neck has an ivoroid-bound ebony fingerboard and a scale length of 25 21/32 inches.

List Price: $2,900.00

National Reso-Phonic Guitars, Inc., nationalguitars.com





AmpliTube Jimi Hendrix™

The first software emulation of the complete Jimi Hendrix rig

All the Stomps, Amps, Cabinets, and Effects that made a legendary sound

Standalone and Plug-in for the most popular platforms

Plug Into The Experience

www.amplitube.com/hendrix





Includes all famous Hendrix song presets!

Jimi Hendrix

AUTHENTIC HENDRIX

eed a quick, easy and affordable way to connect your guitar to your computer?
www.stealthplug.com

IK Multimedia. Musicians First.

DRIVE MY CARR

Carr Vincent 1x12 combo



The Eminence Red Coat Wizard's sensitivity and detail enhance the Vincent's dynamic nature.

BY TERRY BUDDINGH

STEVE CARR IS no newcomer to the boutique amp market. He's been offering amps with a unique mix of retro aesthetics and forward-thinking features since 1999. Furthermore, because he's a gigging guitarist and an obsessive tweaker with a keen ear for tone, Carr's designs benefit from real-world testing and tireless fine tuning.

Instead of building tweed replicas or thinly veiled copies of other rare and legendary amps, Carr strives to create fresh vintage-flavored designs that feature boutique-geek approved construction practices and vintage-style components. But he's obviously not content to merely relive the past, as he freely embraces newer technologies like ultra-fast-recovery solid-state power supply diodes and quick-responding and long-lasting (though costly) polypropylene power-supply filter capacitors.

The Vincent is evidence of this aesthetic. Sporting a special drive control, it is Carr's most aggressively voiced amp to date. And yes, it does sweet clean tones, too.

FEATURES

THE VINCENT'S TONE controls and reverb circuit are very similar to Carr's Rambler model, and both amps share similar cathodyne-style phase-inverter topologies. But the Vincent's magic comes from its unique drive control circuit. Instead of simply adding another gain stage, Carr devised a carefully voiced active drive circuit that works in parallel with the reverb. It essentially recaptures some of the gain that's lost in the reverb circuit.

The good news is that the drive control sounds and responds in a more musical way than a typical add-on gain stage. Even at high drive settings, the Vincent retains its lively dynamic qualities and firm low end, and it does all this without increasing distortion in the reverb sound.

The Vincent's speaker is an Eminence Red Coat Wizard that, with its lively dynamic sensitivity and complex detail, is an excellent match. (The Vincent is also available with two 12s.) The Wizard sparkles and shimmers on clean tones, and it begins to grind and growl as you turn up the drive control.

CARR VINCENT COMBO

LIST PRICES: Vincent 1x12, $2,490.00; Vincent 2x12, $2,690.00

MANUFACTURER: Carr Amplifiers, carramps.com

POWER OUTPUT: Selectable 7 or 33 watts

SPEAKER: One 12-inch Eminence Red Coat Wizard

CHANNELS: One

FEATURES: Cathode-biased output stage, all-tube signal path, special ultra-fast-recovery solid-state rectifier diodes, polypropylene power-supply capacitors, terminal-strip construction, tube reverb, welded 12-gauge aluminum chassis, carbon-composition resistors, Mallory signal 150 capacitors, interleaved paper-bobbin transformers, Analysis Plus Clear Oval speaker wire

CONTROLS: Volume, Treble, Mid, Bass, Reverb, Drive, Output Power, Boost

CABINET: Dovetailed pine with plywood baffle

TUBE COMPLEMENT: Two Winged-"C" 6L6GC output tubes, one Electro-Harmonix 12AT7EH and three 12AX7EH preamp tubes

ONE-BUTTON FOOTSWITCH: (included) Preamp Boost



The Vincent has a footswitchable EQ-bypass/boost function, a uniquely voiced drive control and an output-power selector.

PERFORMANCE

I BEGAN MY test using a Telecaster. With the Vincent's drive control set low, I was able to coax some pleasantly plump and warm jazz tones from the neck pickup, and when I switched to the bridge pickup and fingerpicked some aggressive country arpeggios, every note spoke clearly, with a distinctive shimmering and layered brilliance. The Vincent's exceptional complexity and dynamic sensitivity continued to increase as I turned up the drive. Rather than increasing the distortion, the drive control simply made the tone hotter, with very musical results.

The Vincent's controlled midrange complexity complements humbuckers especially well. A Seventies Les Paul with a Seymour Duncan JB pickup in the bridge position evoked stacklike *kerrang* with the output power selector set for seven watts. Unlike some amps, the Vincent demonstrates a dramatic volume difference between its low- and high-power modes. There is a subtle difference in texture, too: even though the amp distorts at a lower volume level, I noticed a little more subtlety of detail with the amp in seven-watt mode, while 33-watt mode sounded a little thicker, and a little wilder and looser in the low-end, when adjusted for similar volume levels. For even more tonal flexibility, the footswitchable EQ bypass/boost function provides exactly the right amount of volume and gain increase to deliver singing sustain and classic cranked-amp tone.

THE BOTTOM LINE

WITH ITS UNIQUE drive control, selectable output power and footswitchable boost, the Carr Vincent offers a rare abundance of vintage-flavored dynamic tone-sculpting capability. It's voiced equally well for single-coil and humbucker pickups, and it excels at sweet-and-chimey country tones and thick and gristly textured overdrive.

PRO	CON
WIDE RANGE OF LIVELY TONE; LOW- AND HIGH-POWER MODES; COMPACT AND PORTABLE	EXPENSIVE; DRIVE CONTROL AND POWER OUTPUT SELECTOR NOT FOOTSWITCHABLE

BASSON
SOUND EQUIPMENT

Built for punishment!
Not to punish your budget.

NEW



A. 120 watt, all Sovtek tubes class A/B, 2 channel point to point wired, 4/8 ohms Guitar Amp.

B. 300 and 480 watt, 8 ohm 4x12 Guitar Cabinets slant or straight.

C. 150 watt, 8 ohm 2x12 slant Guitar Cabinets

D. 150 watt, 8 ohm 2x12 straight Guitar Cabinets

Made in the USA

Located at 1954 Kellogg Ave. Carlsbad, Ca 92008
(760)929-0457, www.bassonsound.com

ZAOLLA
SILVERLINE

Artist Series Cables



Ultra Pure Solid Silver
combines with
Clear Connect
Technology™
by G&H Industries
to deliver the full power
of your monster riffs for the
rest of your whole rockin' life!

*U.S. PAT. NO. 6,609,937

PURE - SOLID - POWER

www.zaolla.com
Buena Park, California, USA
714.736.9167

GUITAR MASTERS
vol. 1

Featuring
Guitar Legends:

Jeff Beck
Joe Satriani
Zakk Wylde
Steve Morse
Billy Sheehan
John Paul Jones
Stanley Clarke
John Scofield
Trey Gunn

plus many more
incredible players...



For a complete artist track list visit:
www.bohemianproductions.net

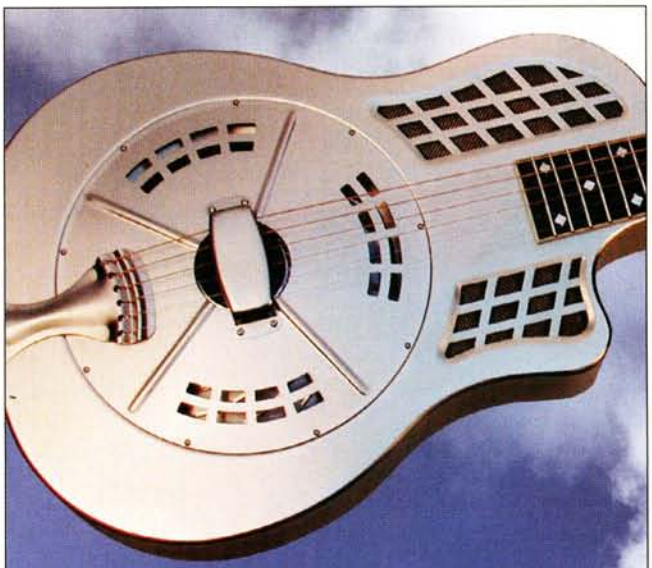
"Guitar Masters, Vol. 1 aggressively celebrates the art of guitar and bass by serving up 18 tracks of unfettered and often astonishing brilliance. Through these fascinating lineups and one-of-a-kind performances, you intimately hear and feel the guitar as an always evolving, ever-magical apparatus of passion, guts, and sensitivity."

- Michael Molenda, Editor in Chief
Guitar Player magazine

BHP MUSIC

Bohemian Productions
Old Chelsea Station, PO Box 47, New York, NY 10113-0047
www.bohemianproductions.net

BEST BUY
Thousands of Possibilities
GET YOURS



THE SKY'S THE LIMIT

HEAR WHAT YOU PLAY IN A NEW WAY AND INDULGE
IN THE LIMITLESS POSSIBILITIES OF A GENUINE
NATIONAL, MADE IN THE U.S.A. SINCE 1927

NATIONAL RESO-PHONIC GUITARS, INC.
Contact your local dealer or visit us at www.nationalguitars.com
(805) 546-8442

A NEW LOW

Warwick Dark Lord bass



WARWICK DARK LORD BASS

LIST PRICES: $2,699.00
MANUFACTURER: Dana B. Goods, warwickbass.com
BODY: Ovangkol/ French ash
NECK: Ovangkol
FINGERBOARD: Wenge
SCALE LENGTH: 35 inches
FRETS: 24
HARDWARE: Black Warwick fully adjustable bridge
CONTROLS: Master volume, Pan, Bass, Mid, Treble
PICKUPS: MEC TJ and J active pickups, MEC active three-band EQ

BY ED FRIEDLAND

HOW LOW IS low enough? For some bassists, the B of a standard five-string bass just can't satisfy their deepest, darkest desires. Hearing the call, Warwick has created the Dark Lord: a 35-inch-scale four-string bass tuned to low F♯ (a perfect fourth below a five-string) that will shift tectonic plates and empty every colon within a quarter-mile radius.

FEATURES

WARWICK HAS BUILT its reputation by crafting high-quality instruments that feature a level of practical luxury not found in most over-the-counter basses. The Dark Lord lives up to this standard. Based on Warwick's Vampyre bass, it has components, materials and workmanship that you would expect from a premium ax. The body and neck are ovangkol, an African hardwood similar to mahogany, with a strong low-mid focus. The French ash top adds a nice acoustic snap, while its beautiful, detailed grain pops out from the sand-blasted satin black finish. The 24 bell-brass frets are set securely into the dense wenge fingerboard (standard on all Warwicks), contributing to the instrument's clarity and sustain. Details like Warwick's "Just-A-Nut" and fully adjustable bridge help achieve a flawless setup, while the truss rod and control cavity covers are both designed for easy access.

The onboard MEC 3-band EQ is paired with active MEC TJ and J pickups. The first coil of the bridge pickup is just one and a half inches from the saddle, and its placement helps to rein in those beastly ultra-low frequencies. The combined power of these electrical plants gives the bass tonal variations that range from low-rider-gut-punch to scalpel-like highs. While the EQ is laid out well, the concentric volume/pan knob is a little too close to the bridge pickup for easy adjustment. With the bass weighing in at just over 12 pounds, the included strap locks are a potentially life-saving feature.

Warwick's gig bag is well padded and comes with a swanky black cordura folio that holds the owner's manual. There's also a pocket for holding strings, polishing cloths, hex wrenches and the included truss rod wrench, a device that looks like it came out of Dr. Frankenstein's tool box.

PERFORMANCE

THE DARK LORD plays well and speaks with authority through most of its range. The combined effect of the scale length, woods and electronics give the A, E and B strings punch and definition that many five-string basses lack. However, the usefulness of the .175 gauge low F♯ string is a matter of preference, and opinion. To amplify notes in that range with accuracy and detail, you'll need to look at the rest of your signal chain; plugging into a 100-watt combo with a single 15-inch speaker won't make this beast sing. Considering that low notes require more power to reproduce with clarity, the Dark Lord just might inspire you to upgrade your rig.

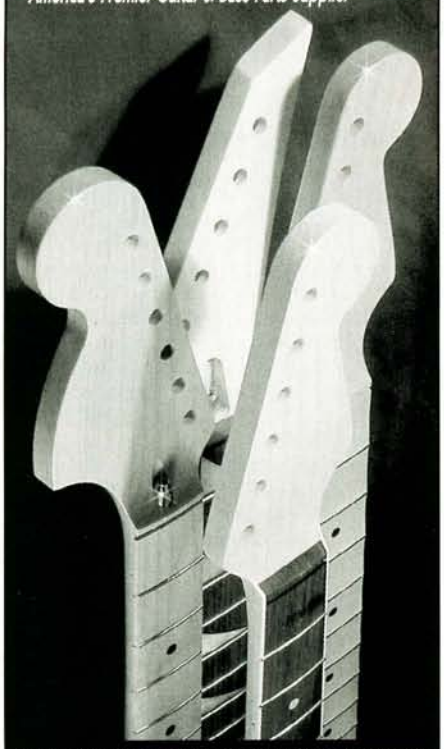
Tested through a Genz-Benz GBE 1200/NEOX 212 setup, the Dark Lord had 1,000 watts at its command, but the F♯ string still required some technique adjustments to make it speak. It helped to play closer to the bridge, where the string tension is maximized, and using a pick brought out more front-end attack. Emphasizing the bridge pickup made the pitch more discernable, but the F♯ string's biggest improvement came when I swapped my standard cables for Evidence Audio's Lyric HG instrument cable and Siren speaker wire. This high-end cabling gave the lowest notes an audible advantage. It's not cheap, but if you want to hear the actual pitch of the subrange, you're going to have to optimize your signal path.

THE BOTTOM LINE

THE DARK LORD is designed to go low, and it achieves that aim, though at considerable cost. By playing up the F♯ string, you can find alternate locations for notes normally played on the B string, but with added girth and harmonic complexity. Without any special handling, it would be a great three-string bass for heavy music, with the low F♯ reserved strictly for moments of planetary upheaval. But to really get the most out of the low register, you'll need the power, speaker coverage and effective cabling necessary to take the Dark Lord from the realm of gimmick to a true subsonic experience.

PRO	CON
A HIGH-QUALITY AX FOR THE LOW-AND-HEAVY CROWD	REQUIRES A HIGH-QUALITY RIG TO TAKE FULL ADVANTAGE OF ITS LOW REGISTER

ALLPARTS
America's Premier Guitar & Bass Parts Supplier



Headstock Trademark Licensed to ALLPARTS MUSIC CORPORATION by Fender
Send $4 U.S. for COLOR CATALOG 13027 Brittmoore Park Drive Houston, Texas 77041

Carry your entire 12 Channel Mixer/Effects/Amp rig in one hand!

FREE PRO KIT mics & stands with system purchase



RX1200-LM15 SYSTEM

4 Amps, 4 EQ's, 2 Monitors w/ effects

Tired of lugging cases of rack gear to your gigs? Leave the racks at home. Carvin is the only company that provides 12 channels in a compact mixer with 4 amps and enough processing to replace a host of outboard gear. This system is perfectly matched with a pair of 3-way LS1503 loudspeakers for the highest quality sound attainable.

- RX1200: 12 CH, 1200w RMS (four 300w amps @ 4 ohms for L-R & 2 monitor mixes)
- LM15: 15" 475w 2-way, heavy-duty loudspeakers

12 MONTHS ZERO INTEREST

CARVIN
Pro Sound • Guitars • Amps

MADE IN USA

CARVIN.COM • DIRECT SALES 800-854-2235 • FREE CATALOG • FREE DVD



G&G Classic Guitars, llc
www.gandgclassicguitars.com

Your specialists in Gretsch® and Guild® Guitars

Brand-new, 2007 models
Discount prices
Fast, friendly service

www.gandgclassicguitars.com
info@gandgclassicguitars.com
610-998-9231

DO YOUR OWN
COMPARISON

If you're serious about a career in the music and entertainment field, you owe it to yourself to see IPR. Learning from industry pros in small classes, you'll be hands-on from the start at one of the best-equipped recording and entertainment business facilities in the nation. When you compare IPR to other schools you may be considering, it quickly becomes obvious - *there's no comparison.*



A staff with over 200 Gold & Platinum Records

Digidesign Pro Tools™ Operator Level Certification

Digidesign Pro Tools™ Expert Level Certification including ICON™

AAS Degree in: Audio Production & Engineering

AAS Degree in: Music & Entertainment Business

Over 60 Pro Tools™ LE M-Powered workstations

More than 95 individual multimedia workstations

Generous open lab time 24 hrs a day, 7 days a week

Job placement assistance after graduation

Come see for yourself!
To receive a copy of our IPR Tour Book or to schedule a campus tour with an All-Access Experience Pass, call toll free at:
866/477-4840.



Financial Aid available to those who qualify.

IPR the INSTITUTE of production & recording

digidesign AUTHORIZED PRO SCHOOL

Authorized Training Center

312 WASHINGTON AVE. N. • MINNEAPOLIS, MN 55401 • VISIT US ONLINE @ www.iprschool.com

A SAGE CHOICE

Ibanez SGT110 Sage Series grand concert acoustic guitar



IBANEZ SGT110 SAGE SERIES ACOUSTIC

LIST PRICE: $214.27

CONTACT: Ibanez, Ibanez.com

BODY: Laminated mahogany back and sides, laminated spruce top

NECK: Mahogany

NUT: 1 11/16-inch Ivorex II

FINGERBOARD: Rosewood with dot inlays

SCALE LENGTH: 25.4 inches

FRETS: 20

BRIDGE: Rosewood with Ivorex II compensated saddle

TUNERS: Die-cast chrome Ibanez tuners

BY CHRIS GILL

IF YOU'VE EVER shopped for a low-cost, full-size acoustic guitar—say, one that sells for less than $500—you probably came across a ton of dreadnought models and a handful of jumbos. Almost nonexistent in this price range are grand concert or orchestra models, especially from a company whose name you know and trust for building quality acoustics.

Ibanez is changing the playing field with its new Sage Series of traditional-inspired acoustics. The Ibanez SGT110 is part of the series, and it's a great alternative for players who find dreadnoughts dull and jumbos too gi-normous. The SGT110 has a compact, curvy grand concert body shape and an irresistible vintage vibe, all for a price that even your octogenarian great granddad would consider outrageously cheap.

This model reminds me a lot of Gibson's Depression-era acoustics, like the L-00, a favorite of blues virtuoso Robert Johnson, although it's not as quirky. Like those guitars, the SGT110 has the feel and tone of a much more expensive instrument and exudes a ton of style. You can even buy one with your unemployment check and still have enough money left to buy food, smokes and booze.

FEATURES

TAKE ONE LOOK at the SGT110 and you'll be surprised—perhaps even shocked—to learn that its list price is just slightly above $200. The warm, rich colors of the vintage sunburst and the dark chocolate hue of the mahogany back and sides are enhanced by a mirror-like gloss finish that thinly coats the body, allowing the wood to breathe. Tasteful multilayer black-and-white binding surrounds the guitar's back and spruce top, while single-layer white binding contrasts with the deep brown hue of the rosewood fretboard. Even the dual-ring rosette is adorned with pearloid inlays.

Subtle details reveal the careful consideration that went into designing and building this guitar. The nut, which is made of synthetic Ivorex II material, features an *L*-shaped design that's just 1/8 inch thick where the strings contact it, and the saddle, which is also made of Ivorex II, features a compensated B-string slot to provide excellent intonation. The "Advantage" bridge pins are also made of durable synthetic material, and Ibanez generously includes an extra bridge pin and saddle to save you the trouble of buying these parts, should you need to replace them. A dual-action truss rod makes adjusting the action easy.

The SGT110 is a true grand concert–style guitar, with a maximum body width of about 15 1/2 inches, a depth of 3 13/16 inches and a length of approximately 19 inches. Despite its small body size, the SGT110 boasts a full-size 25.4-inch scale that contributes to its authoritative volume output and commanding tone. Usually, the only small-body guitars you'll find in this price range are "baby" travel models, but the SGT110 sounds and plays like a full-grown guitar, because it is one.

PERFORMANCE

GRAND CONCERT GUITARS are the preferred choice of many fingerstyle players because they deliver bright, clean, balanced tones without the overly boomy bass that larger guitars often possess. The SGT110 has all the charm and personality that players desire from a grand concert model, and it sounds surprisingly refined for such a low-cost guitar. The treble is crisp without being tinny, the mid-range sweet and sonorous, and the bass focused and potent. Even when the strings are plucked with bare fingers, the guitar sounds loud and assertive.

Playability is much better than you'd expect for a guitar in this price range. Strung with D'Addario regular-gauge EXP strings, the guitar had the slinky feel of an electric with none of the finger fatigue that can make playing an acoustic guitar a struggle for beginners. The action, as well as the relatively generous 1 11/16–inch nut width and excellent fretwork, make it easy to fret notes cleanly without any buzzing.

THE BOTTOM LINE

WHETHER YOU'RE AN experienced player looking for something different or a beginner seeking a bargain, the Ibanez SGT110 is a great choice that offers jaw-dropping bang for the buck. With a guitar at this price, and from this company, you just can't go wrong.

PRO	CON
EXTREMELY LOW PRICE, IMPRESSIVE TONE, CLASSIC LOOKS	TUNERS COULD BE BETTER

GRAPHTECH YOUR AXE

GOT THE WORLD'S COOLEST AXE?

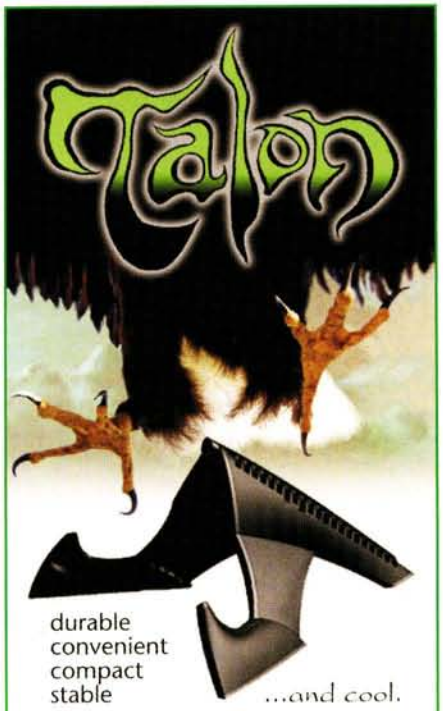
Show off your customized guitar

You could win a **limited edition Duesenberg guitar,** Graphteched with the ultimate collection of high performance accessories.



Enter Now »
www.graphtechyouraxe.com/one6

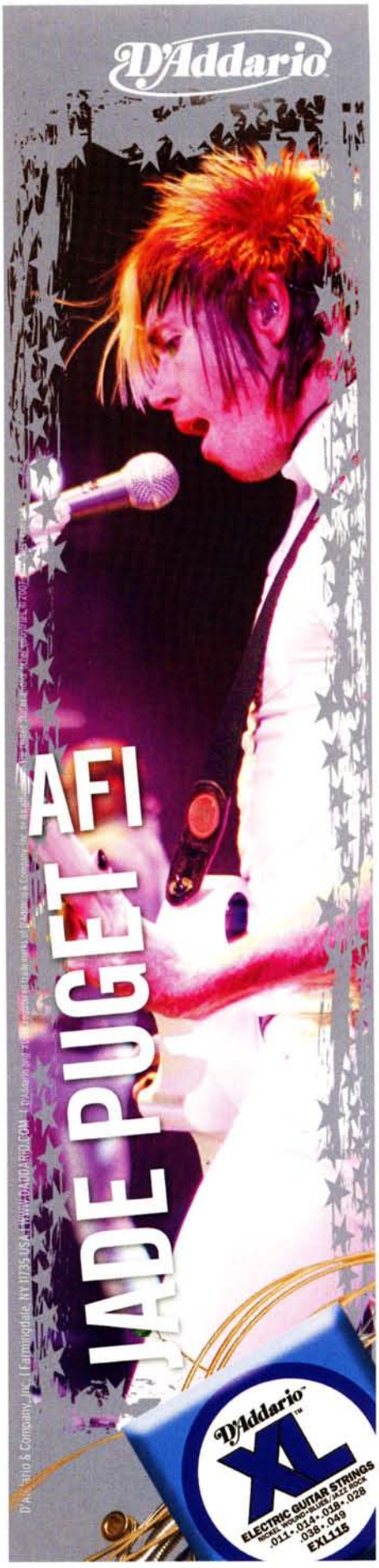
Talon



durable
convenient
compact
stable
...and cool.

guitar stand
for solid body

www.shubb.com/talon
info@shubb.com • 707-876-3001



ROCK 'N' ROLL FANTASY CAMP RETURNS TO

NEW YORK CITY

August 30 – September 3, 2007 (Labor Day Weekend)

FEATURING SPECIAL GUESTS
PAUL STANLEY OF KISS
TED NUGENT · LESLIE WEST OF MOUNTAIN
MARK FARNER FORMERLY OF GRAND FUNK RAILROAD
& MANY, MANY MORE!

COUNSELORS INCLUDE:
GLENN HUGHES · DEEP PURPLE
ALAN WHITE · YES
SCOTT IAN · ANTHRAX
JEFF "SKUNK" BAXTER · STEELY DAN
SIMON KIRKE · BAD COMPANY
JANE WIEDLIN · THE GO-GO'S
CORKY LAING · MOUNTAIN
KIP WINGER · WINGER
GARY BURR · CAROLE KING
MANY MORE TO BE ANNOUNCED

PLAY LIVE AT B.B. KING'S WITH PAUL STANLEY OF KISS!
RECORD AT SIRIUS RADIO STUDIOS
JAM WITH THE HORN SECTION FROM LATE SHOW WITH DAVID LETTERMAN

Coming October 5-8, 2007
LAS VEGAS

REGISTER NOW! CALL: 1.888.762.2263
For more information or to register online, visit our website at: www.rockcamp.com

Guitar Center · Guitar Player · Modern Drummer · Classic · Gibson · Bass Player · SIRIUS Satellite Radio

© 2007 Rock 'n' Roll Fantasy Camp. All Rights Reserved.

MOD RULES

Matt Bruck talks a couple of readers through gear modifications in this month's installment.

ON DISC



GOT A QUESTION FOR MATT BRUCK?

Get an answer and win free gear! Simply email your question to Matt at teched@guitarworld.com. If your question is published, you'll receive a Planet Waves Guitar Accessory Pack valued at $90. Include your full name and mailing address.

PLANET WAVES

THIS MONTH'S Tech Education CD-ROM video demonstrates how to clean scratchy-sounding volume and tone controls—or, as they are commonly called, "dirty pots" (as in "potentiometers"). Environmental residues are responsible for gunking up controls as they accumulate over the years, creating noise and compromising functions. In the CD-ROM segment, I explain how this process occurs and outline steps you can take, and products you can use, to restore full functionality to your equipment.

* * * * *

I have a vintage tube amp (late Fifties) with a pair of 6V6 output tubes, and I wonder if I am able to swap them out for a pair of 6L6s without causing any damage to my amp. If so, what are the short- and long-range dangers associated with such a change? The amp also has three 12AX7s and a 5Y3 rectifier tube.

—Terry L. Whalen
Miramichi, New Brunswick

You can't simply swap out the 6V6s for 6L6s. This type of change requires the talents of a qualified amp tech, and even then it may be impossible. Output tube substitutions can be performed occasionally, with decent results, but I can't tell you definitively if this change would produce desirable results without knowing what amp you have.

From my experience, 6L6 and 6V6 tubes have different tone and power characteristics. When designing circuits, engineers choose output tubes on the basis of such characteristics and design amps around them. As you can imagine, changing the heart and soul of a design is not necessarily a slam-dunk. In addition, the mod would cost money to perform, and there is no guarantee that you'll be satisfied with the results.

Keeping this in mind, remember that many great-sounding 6L6-based combos from the Fifties and Sixties are available at reasonable prices. These include amps by Magnatone, Silvertone, Airline, Kay, Masco and Almo. On a good day, these amps can be found on eBay for $250 and up.



Svetlana 6L6 output tube

Speaking for myself, I would rather have two amps based on different output tubes than one amp that has been modified to work on another output tube complement. But that's me; ultimately, the decision is yours, and you should do what you feel inclined and inspired to do. Best of luck!

* * * * *

I have a Cry Baby wah in my effect chain and find that it sucks the tone and life out of my sound. I want to use a wah from time to time but not at the expense of my sound. Should I run it through my effect loop? My effect board is plugged into the front of the amp.

—Derek Gaspar
Whitby, Ontario

Effect pedals in your signal chain may color your guitar tone even when you're not using them. However, effects that have a true-bypass circuit won't color your tone when they're not in use because their design allows the signal to bypass the pedal's circuit. With that in mind, I suggest that you find out if your Cry Baby is a candidate for a true-bypass modification (some are and some aren't). Email Dunlop at customerservice@jimdunlop.com and see if the mod, which costs about $50, can be performed on your wah.

This is the most uncompromising route that I can suggest. I believe that running the wah through your loop will still color your tone sound, and I think the same is true if you run the wah in front of the input to your amp with your effects board. If your wah cannot be modified, you may consider switching to a model that can be modded or comes stock with a true-bypass circuit.

* * * * *

What is pickup output? More specifically, what's the difference between high- and low-output pickups and what are the tonal characteristics of each?

—Adam Arthur

Pickup output is the product of what the pickups in your guitar produce. Think of your pickups as a microphone for what you play on your guitar; their combined output is the audio signal that passes from your guitar's output jack to your amplifier. The strength of your pickups determines the strength of that signal.



Gibson 57 Classic humbucker

High-output pickups are generally associated with louder styles of music, such as metal, while low-output pickups are typically employed for traditional rock as well as jazz and country styles. These descriptions are generalizations,



DiMarzio DP159 Evolution

not steadfast rules, and players have been known to choose either type of pickup regardless of the style of music they play.

In terms of physical properties, high-output pickups have a higher number of wire windings, greater DC resistance and larger magnets, compared to low-output pickups. In addition, their higher output means they can produce more distortion, and that can encroach on the articulation and detail of what you play, depending on how much distortion you use. Lower-output pickups articulate more clearly and, to my ears, reproduce the sound of the guitar with greater accuracy.

GATOR
CASES
GATORCASES.COM

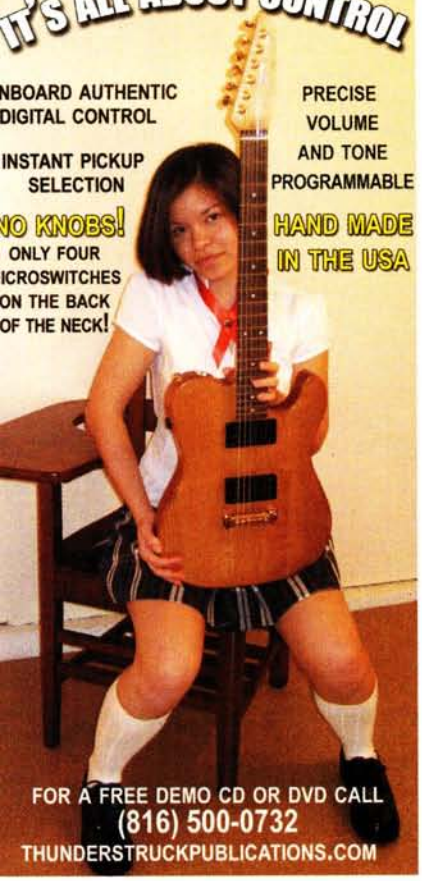
Pedal Tote Pro



16" x 30" Wooden, carpeted pedal board
00-Denier nylon padded carrying case with pocket
owered Version Includes (1) G-BUS-8 Multi-output 1.7 amp power supply for guitar effects pedals
(8) 9v outputs & three (3) 18v outputs
omes with 24" cables & UL approved power supply

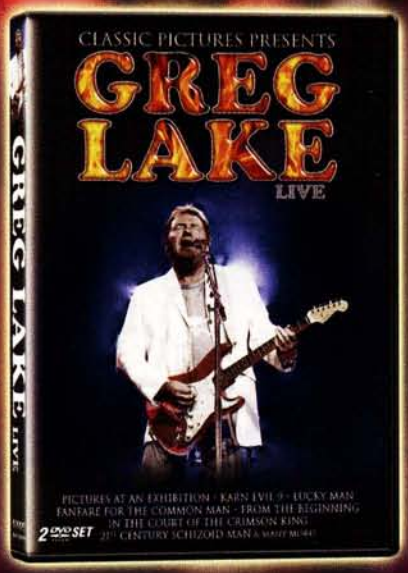
www.gatorcases.com

IT'S ALL ABOUT CONTROL



FOR A FREE DEMO CD OR DVD CALL
(816) 500-0732
THUNDERSTRUCKPUBLICATIONS.COM

NEW DELUXE 2-DISC DVD SET



THE VOICE OF A GENERATION

Live feature-length concert from the founding member and voice of rock innovators King Crimson and legendary British rock band Emerson, Lake & Palmer (ELP)!

Loaded with special features and exclusive material!

Includes SONGS ORIGINALLY PERFORMED BY
EMERSON, LAKE & PALMER
Paper Blood - From the Beginning
Touch and Go - Take a Pebble
I Believe in Father Christmas
Farewell to Arms
Fanfare for the Common Man
Footprints in the Snow - Lucky Man
Pictures at an Exhibition
Karn Evil 9 (1st Impression - Part 2)
PLUS *In the Court of the Crimson King*
21st Century Schizoid Man
Love You Too Much

www.greglake.com

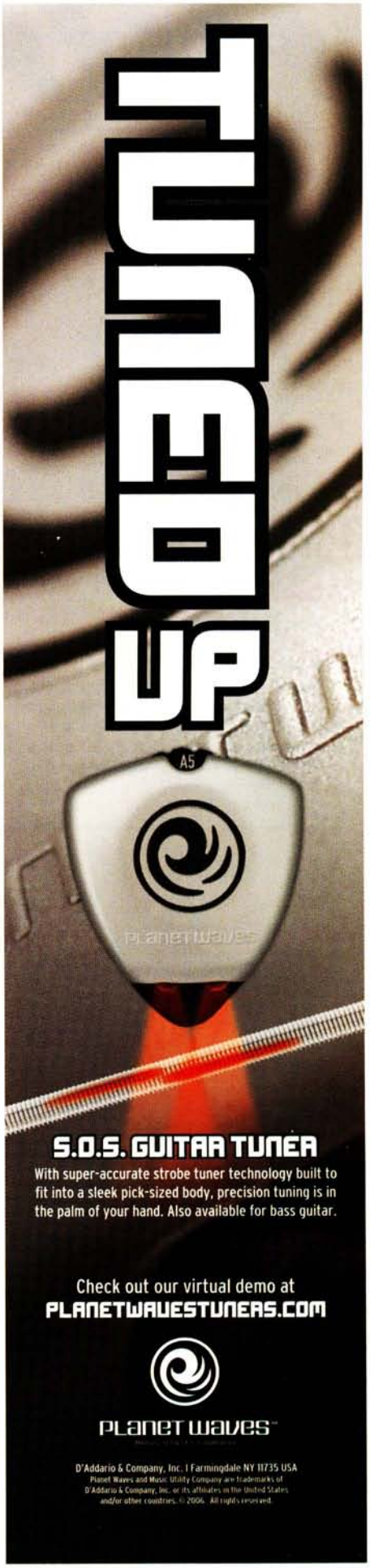
www.image-entertainment.com

DISTRIBUTED EXCLUSIVELY BY
image ENTERTAINMENT

Program Content: © 2006 Classic Pictures Holdings Ltd, under Exclusive License to WEA International Inc., a Warner Music Group Company. All Rights Reserved.

© 2007 Image Entertainment, Inc. All Rights Reserved.

TUNE UP



S.O.S. GUITAR TUNER

With super-accurate strobe tuner technology built to fit into a sleek pick-sized body, precision tuning is in the palm of your hand. Also available for bass guitar.

Check out our virtual demo at
PLANETWAVESTUNERS.COM

planet waves

D'Addario & Company, Inc. | Farmingdale NY 11735 USA
Planet Waves and Music Utility Company are trademarks of D'Addario & Company, Inc. or its affiliates in the United States and/or other countries. © 2006. All rights reserved.

PRODUCT PROFILE



ALL HAIL THE MIGHTY TARANIS!

Warwick

CORVETTE TARANIS

Warwick's new bass is the King of the Lower Realms! The 4-string model comes standard with a B, E, A and D tuning and enough power to make the waitress quit her job and follow you home!

SRP: 4-string: TBA 5-string: TBA

www.warwickbass.com

(805) 644-6621



THE EASIEST WAY TO CONNECT TO YOUR COMPUTER

IK Multimedia

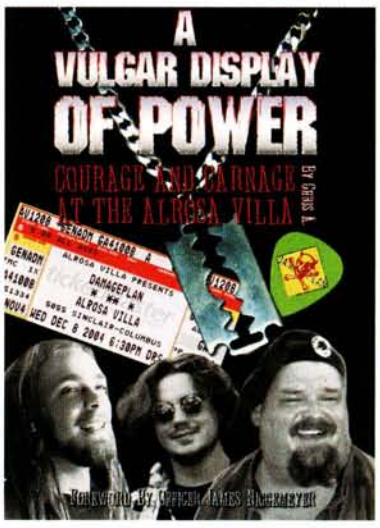
STEALTHPLUG

StealthPlug™ is a compact 1/4" to USB audio interface cable for guitarists and bassists to easily connect to their computer. Bundled with amp & effects software, a full sequencer, 2 effects/instrument plug-ins and loops, StealthPlug is perfect for recording and playing - anytime, anywhere.

SRP: $129

www.stealthplug.com

954-846-9101



MJS Music Publications

A VULGAR DISPLAY OF POWER: COURAGE AND CARNAGE AT THE ALROSA VILLA

12/08/2004, a night mixed with tragedy and exceptional heroism. This moving story covers true events leading to the tragic murders of Jeffrey Thompson, Erin Halk, Nathan Bray, and Dimebag Darrell.

SRP: $15.95

www.mjspublications.com

352.563.1779



Rivera Amplification Inc.

CLUBSTER 25 "DOCE"

Two channel, 25watt 1x12 6V6GT (pair) combo amp with individual EQ. Features Accutronics reverb, FX loop, line out, and external speaker jack. Channels and reverb are footswitchable.

SRP: $999.00

Clubster 45 1x12 **$1099.00**

Clubster 25 1x10 **$899.**

www.Rivera.com

818-767-4600



DECK OUT YOUR CART WITH THIS KILLER ACCESSORY!

RockNRoller Multicart

SOLID DECK KIT

Expand the usefulness and utility of any RockNRoller R8, R10, or R12 multicart with this new solid deck kit. Strong, lightweight and much easier than a tattoo to attach and remove.

SRP: $69.99

www.rocknrollercart.com

(805) 644-6621



MINI AMP PLUGS DIRECTLY INTO YOUR GUITAR!

Amp U Plug N Play

No guitar cord needed just plug it in and play! Tired of your guitar cord slinging around your mini amp? Your guitar securely carries the AMPUPLUGNPLAY. Fits in your guitar case and runs on a 9 volt battery.

SRP: $34.95

www.ampuplugnplay.com

FOR INQUIRIES, PLEASE CONTACT:
SCOTT SCIACCA (646) 723-5478 OR SCOTT@GUITARWORLD.COM



FIRST OF 3 JUDAS PRIEST FIGURES BY KNUCKLEBONZ

KnuckleBonz, Inc.

ROB HALFORD LIMITED EDITION SCULPTURE

The "metal-god" Judas Priest frontman has been sculpted, hand-painted and offered in a very limited edition of 3000. Glenn Tipton, KK Downing are coming soon. The Rob Halford figure is officially licensed, hand-numbered and comes with a certificate of authenticity.

SRP: $99

www.KnuckleBonz.com
800.638.4180



THE ULTIMATE PRACTICE AND WARM-UP TOOL FOR GUITARISTS!

SHREDNECK

The SHREDNECK allows guitar players to warm-up any time a guitar is not convenient, in a car, train, plane, at the office, before gigs, between sets, watching TV or in anticipation of playing guitar. Use the SHREDNECK to work on scales, patterns and techniques, practice chord fingerings and movements along with building and maintaining calluses. The SHREDNECK is modeled after the first seven frets of a standard electric guitar. For acoustic players we offer the DREADNECK model fitted with bronze strings.

SRP: $59.99

www.shredneck.com
860-413-9787



SUPERIOR PROTECTION

Techra

ELECTRIC GUITAR CASE

Designed to fit most electric guitars, the Techra case is Italian innovation at its best - light and durable, ribbed cover for strength and protection, waterproof to protect from rain and humidity.

SRP: $159.00

www.techra.it
+ 39 0424 512080



T-REX ROOMMATE REVERB PEDAL

T-Rex

ROOMMATE

The RoomMate is a tube-driven stereo reverb pedal capable of producing warm reverb with incredible detail...all in spacious, true stereo! One listen and you'll never use another reverb.

SRP: $499

www.t-rex-engineering.com
(805) 644-6621



ONE CABLE DOES IT ALL.

Stage Magic Inc.

PEDALSNAKE

For Pedal Users—one cable does all—audio, power, MIDI, etc. VOTED BEST ACCESSORY (2005 Reader's Poll). No noise or tone loss (patented). Fast setup, ultra-cool look, configurable Plug'n'Play.

SRP: Starts at $72.00

www.pedalsnake.com
(919) 828-7652



LIMITED NUMBER AVAILABLE

KnuckleBonz, Inc.

ZAKK WYLDE LIMITED EDITION SCULPTURE

This officially licensed sculpture of Zakk Wylde stands approximately 9" on top a wooden display base. Zakk is portrayed in exquisite detail with his Gibson® "Bullseye" Les Paul®. The figure is hand-painted/numbered. Limited Edition, Only 3000 Available Worldwide.

SRP: $99

www.KnuckleBonz.com
800.638.4180

ROCKABILIA.COM

YOUR MUSIC MERCHANDISE SOURCE

THIS AD REPRESENTS A SMALL PERCENTAGE OF WHAT IS AVAILABLE. FOR THOUSANDS MORE ITEMS, VISIT OUR WEB SITE AND ORDER ON-LINE. MAKE SURE YOU HIT THE NEW PRODUCTS BUTTON FOR THE LATEST GEAR.



41099 A P. CIRCLE 13th Clover Logo | 65169 AC/DC Angus Amplifier | 55681 AEROSMITH Toys In The Attic | 48736 A. IN CHAINS Glassic Sun Logo | 49465 A. IN CHAINS Layne Staley Live



64050 A. REMAINS Skull Wreath Logo | 47340 A. AMARTH Triple Metal Skulls | 65196 ANTHRAX Skateboard Man | 64109 ARCH ENEMY My Apocalypse | 64110 ARCH ENEMY Winged Skull Logo



65111 A. LAY DYING Group Live Collage | 65189 ATREYU Red Skull Logo | 39069 AUDIOSLAVE Red Circle Flame | 65110 A. SEVENFOLD Bat & Swords Logo | 65394 BEHEMOTH Pandemonic



61032 B. BURIED Red Hands Logo | 52136 B. D. MURDER Grim Reaper Logo | 64176 B. L. SOCIETY Armed & Hammered | 33161 B. L. SOCIETY BLS Logo | 64177 B. L. SOCIETY Shot To Hell Nun



45790 B. SABBATH Flying Demon | 57686 B. VALENTINE Skull & Crossbones | 36323 C. CORPSE Bloody Logo | 62222 C. OF BOOOM Are You Dead Yet | 63201 CHIMAIRA Skull & Spinal Cord



64182 C. OF FILTH Superior Firepower | 25331 DANZIG Classic White Skull | 59267 DEATH Large Silver Logo | 63239 DEFTONES Fist With Hammers | 61531 DEICIDE Triple Pentagrams



58184 DEVIL DRIVER Group Posed | 51329 DIMEBAG He Came To Rock | 41123 D. BORGIR Death Armageddon | 25104 DIO Holy Diver | 57799 DISTURBED Smiley Face Guy



23870 DOORS Morrison Passed Out | 59475 GODSMACK IV Shine Down Logo | 64186 G. N ROSES Appetite Destruction | 65382 HATEBREED Crowned Skulls | 64189 HIM Ville Portrait



64794 IN FLAMES | 64162 IRON MAIDEN | 64164 IRON MAIDEN | 65387 J. COWBOY | 25484 JUDAS PRIEST



64196 KILL. ENGAGE Stacked Rays Logo | 64196 KILL. ENGAGE Red Swallow | 64210 LAMB OF GOD Dead Horseman | 64208 LAMB OF GOD Sacrament | 65113 LAMB OF GOD Winged Heart



64216 LED ZEPPELIN In Through Out Door | 32994 L. SKYNYRD Whiskey Label | 62867 MASTODON Blood Mountain | 25446 MEGADETH Peace Sells... | 43197 MEGADETH Rust In Peace



64220 METALLICA Dont Tread On Me | 10768 METALLICA Master Of Puppets | 25410 MISFITS Classic White Skull | 63080 MOTLEY CRUE Straight Jacket | 40981 MOTORHEAD England Skull



57866 MUDVAYNE Skeleton Crows | 64786 MUSH. HEAD Savior Sorrow Art | 63223 M. ROMANCE Skull Holding Mask | 65186 NORMA JEAN Redeemer | 61928 OPETH Harlequin Forest



11346 O. OSBOURNE Rhoads Tribute | 57840 PANTERA Brother Dime Tribute | 36470 PANTERA CFH Metal Skull | 25129 PANTERA Vulgar Display | 28609 PINK FLOYD Darkside Of Moon



62507 R. A. MACHINE Evil Empire | 65480 RAMMSTEIN Ahoi Reise, Skull | 64132 R. C. PEPPERS Asterisk Logo | 43246 ROB ZOMBIE Sinister Urge Zombie | 62874 SLAYER Hell Awaits



65118 SLAYER The Unholy Alliance | 64227 SLIPKNOT Triple S Logo In Head | 64229 SLIPKNOT Pentagram Group | 64113 STONESOUR Group In Rubble | 24751 SUBLIME Sun Logo



36446 SUPER RITUAL Logo | 33254 S. OF A DOWN Field Of Shrooms | 54130 T. EYES DEAD Bloodlust Logo | 60143 TOOL 10,000 Days Art | 63130 TOOL 10,000 Days Lp Logo



64143 TRIVIUM | 64148 TRIVIUM | 63197 UNEARTH | 45017 W. ZOMBIE | 62070 WOLFMOTHER

VISA, MASTERCARD, AMERICAN EXPRESS AND DISCOVER ORDERS CALL (952) 556-1121 OR FAX (952) 556-1131

LG And XL Authentic Concert Tour T-Shirts $19.95

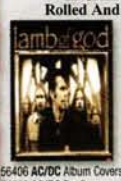
T-Shirts Listed Are Not Pictured But Are Still Same High Quality. Many Of Our Shirts Are Available In Size Medium & XXL Call Or Visit Our Web Site.

63266 **10 YEARS** The Autumn Effect
61125 **3 INCHES OF BLOOD** Coat Of Arms Crest Logo
54521 **30 SECONDS TO MARS** Vertical Logo
57740 **A P. CIRCLE** Different Characters Text Logo
47914 **AC/DC** Angus In Dollar Bill Logo
41169 **AC/DC** Classic Logo
63534 **AC/DC** Highway To Hell Flaming Circle W/Devil
57894 **AEROSMITH** Group Standing With Instruments
55682 **AEROSMITH** Property Of Classic Wings Logo
47387 **ALICE COOPER** Vintage Alice Face Photo
42759 **ALICE COOPER** Welcome To My Nightmare
49508 **ALICE IN CHAINS** Classic Full Color Sun Logo
65478 **ALICE IN CHAINS** Self Titled Lp Dog Logo
63546 **ALICE IN CHAINS** Facelift
39644 **AMON AMARTH** Flaming Logo
53039 **ANTHRAX** Among The Living
53036 **ANTHRAX** Judge Dredd
53032 **ANTHRAX** State Of Euphoria
53158 **ARCH ENEMY** Dead Eyes See No Future Art
53159 **ARCH ENEMY** Pentagram Inside Circle Logo
63214 **A. B. RUNS BLACK** Guy Holding Lantern
52696 **AS I LAY DYING** Shadows Are Security
64093 **AS I LAY DYING** Skull Stack Sketch Logo
26987 **AT THE DRIVE IN** Alencion! Trojan Horse Logo
25491 **AT THE GATES** Slaughter Of The Soul
54998 **ATREYU** Crying Angel Statue W/Gravestones
47940 **ATREYU** Omen Ravens Logo
50774 **AUDIOSLAVE** Arched 3-D Flame Logo
64098 **A. SEVENFOLD** War Sheriff Winged Skeleton
52705 **A. SEVENFOLD** Trio Of Winged Death Bats
64096 **A. SEVENFOLD** White Winged Death Bat Logo
54565 **BAD BRAINS** Skeleton Holding Brain Logo
61134 **BATHORY** Goat Head Self Titled Lp
50124 **BEHEMOTH** Demigod
53087 **B. BURIED AND ME** Cabin In Woods Photo
49965 **B. BURIED AND ME** Orchids Logo
57974 **B. DAHLIA MURDER** Hangmen Scene Logo
51182 **B. DAHLIA MURDER** Logo/Skull Of Jesus
50862 **B. DAHLIA MURDER** Unhallowed Creature Art
10625 **BLACK FLAG** Bars Logo
64173 **B. LABEL SOCIETY** Doom Crew Burning Cross
42924 **B. LABEL SOCIETY** Forged In Iron BLS Flag
52711 **B. LABEL SOCIETY** Royal Crown Skull Wreath
43210 **BLACK SABBATH** 1969 Waist Up Group Photo
36445 **BLACK SABBATH** Logo/We Sold Our Souls
61835 **BLEED. THROUGH** Skulls, Eagle, Helmet Crest
57971 **BLEED. THROUGH** Winged Face Faded Logo
23884 **BLIND GUARDIAN** Nightfall In Middle Earth
45065 **BREAKING BENJAMIN** Celtic Design Logo
62821 **BREAKING BENJAMIN** Gold Griffin Crest Logo
63098 **B. FOR MY VALENTINE** Crow With Flower
62158 **B. YOUR DEAD** Beauty And Breakdown Logo
53088 **B. YOUR DEAD** Brass Knuckles Logo
44814 **BURZUM** Det Som En Gang Var
36073 **BURZUM** Filosofem
58320 **CANN. CORPSE** Butchered At Birth Revised
58319 **CANN. CORPSE** Guy Holding Knife/KILL Logo
58318 **CANN. CORPSE** KILL
65398 **CATTLE DECAPITATION** Bukkake Tsunami
65400 **CATTLE DECAPITATION** Decapitated Bovine
60807 **CELTIC FROST** Morbid Tales
37122 **CHILDREN OF BODOM** Follow The Reaper
47345 **CHILDREN OF BODOM** Group Standing Photo
62220 **CHILDREN OF BODOM** OOB Green Reaper
32717 **CHILDREN OF BODOM** Hatebreeder
58298 **CHIMAIRA** Double Skull Horns Logo
52716 **CHIMAIRA** Self Titled Lp/Chaos Arrows Logo
43127 **CINDERELLA** Distressed Night Songs
39722 **CKY** FuCKYou Logo
65313 **CKY** Infiltrate Destroy Rebuild Stacked Text
36371 **CLASH** Distressed London Calling
45527 **CLASH** Japanese Skull & Crossbones Logo
53537 **CLUTCH** Cavalry 414 Elephant Riders Shield
53608 **CLUTCH** Classic Yellow & Brown Dual Logo
59710 **CONVERGE** Rats Will Feed Oversized Skulls
49493 **C. OF CONFORMITY** Classic Spiked Skull Logo
39653 **CRADLE OF FILTH** Children Of A Lesser God
25311 **CRADLE OF FILTH** Dead Girls Dont Say No
52720 **CRADLE OF FILTH** Dragon Logo
25312 **CRADLE OF FILTH** Flaming Logo
64183 **CRADLE OF FILTH** Hugging Angels Logo
47359 **CRADLE OF FILTH** Nemesis
54035 **DANZIG** How The Gods Kill With Vertical Logo
37129 **DARK FUNERAL** Logo
36087 **DARK THRONE** Transilvanian Hunger
52183 **DARK TRANQUILITY** Lost To Apathy
10667 **DEAD KENNEDYS** DK Logo
59269 **DEATH** Leprosy
59270 **DEATH** Scream Bloody Gore
59274 **DEATH** Symbolic
55651 **DECAPITATED** Nihility
45756 **DEFTONES** Coors Silver Bullet Parody Logo
63238 **DEFTONES** Snake Charmer Banner Logo
40945 **DEFTONES** Special Forces Logo
61386 **DEICIDE** Self Titled Lp
58185 **DEVIL DRIVER** Self Titled Lp
48426 **DIMEBAG** Tribute Memorial 1966 - 2004
28601 **DIMMU BORGIR** Mankinds Innocence
25456 **DIMMU BORGIR** Norway
62525 **DIMMU BORGIR** Stormblast
25105 **DIO** Last In Line
40941 **DISTURBED** Eye Logo
53171 **DISTURBED** Flaming Tribal Skull Tribal Logo
53167 **DISTURBED** Dark City Mean Smiley Face
45830 **DOORS** Jim Morrison I Am The Lizard King
63009 **DOORS** L.A. Woman Boxed Group Photo
45831 **DOORS** Vintage Distressed Logo
38865 **DOWN** Pepper Keenan Crown Of Thorns Face
57858 **DREAM THEATER** Labyrinth Maze Logo
22412 **EMPEROR** In The Nightside Eclipse
52221 **ENSIFERUM** Viking Head With Sword & Axe
63241 **EVANESCENCE** The Open Door Slanted Logo
48338 **EXODUS** Bonded By Blood
49776 **FAITH NO MORE** We Care Alot Logo
53789 **FEAR FACTORY** Transgression
14404 **FLOGGING MOLLY** Shamrock Logo
63101 **GODSMACK** Flaming Shield Logo
46223 **GUNS N ROSES** Slash Closeup With Tophat
64188 **GUNS N ROSES** Dual Pistols Seal & Star Logo
48801 **GUNS N ROSES** Roses & Pistols Bullet Logo
65154 **GUNS N ROSES** Skull Face Slash Closeup
63212 **GWAR** Scumdogs Of The Universe
38760 **HATEBREED** Flaming Logo/Perseverance
43291 **HATEBREED** Old English Logo/Winter Angel
52742 **HIM** Group Posed Standing Over Heartagram
43112 **HIM** Heartagram
64191 **HIM** Ville Posed In Blue Cathedral Photo
64111 **HINDER** Get Stoned Joint Dotted Circle Logo
49023 **ICED EARTH** Set/We Will Come To Conquer
62527 **IMMORTAL** One By One Bloody Logo
64792 **IN FLAMES** Back To Back Flaming Devil Faces
32465 **IN FLAMES** Burning Match Logo
56894 **IN FLAMES** Come Clarity
25380 **INCUBUS** Lotus Hand
64166 **IRON MAIDEN** Crossed Rifles & Military Eddie
43087 **IRON MAIDEN** Fear Of The Dark
52765 **IRON MAIDEN** Foil Logo
40969 **IRON MAIDEN** Killers
52762 **IRON MAIDEN** Powerslave
45545 **IRON MAIDEN** Somewhere In Time
36511 **IRON MAIDEN** The Number Of The Beast
36512 **IRON MAIDEN** The Trooper
58365 **ISIS** Red Seliqous Creatures With Logo
23960 **JIMI HENDRIX** Are You Experienced Lp
65388 **JOB FOR A COWBOY** Girls Face With Flowers
58967 **JOHNNY CASH** Guitar Within Shield Crest Logo
36513 **JUDAS PRIEST** Painkiller
35487 **JUDAS PRIEST** Screaming For Vengeance
64197 **KILL. ENGAGE** Head Of Girl With Flames Logo
42947 **KILL. ENGAGE** Metal Logo/Coffins
45634 **KILL. ENGAGE** Skull Wings Logo
51315 **KING DIAMOND** Them
10725 **KISS** Destroyer
54980 **KORN** Boy & Teddy Bear By Chained Door
48561 **KORN** Pinhead Doll Logo
48220 **KORN** White Paint Logo/Still A Fuckin Freak
64840 **LACUNA COIL** Shield Crest Logo With Splatters
47080 **LAMB OF GOD** Angel From The Ashes
48311 **LAMB OF GOD** Ashes Of The Wake
41772 **LAMB OF GOD** Logo/Pure American Metal
52803 **LAMB OF GOD** Pure American Metal Seal Logo
65121 **LAMB OF GOD** Sacrament Bee Planchette
48785 **LAMB OF GOD** Tech Cross Logo
64211 **LAMB OF GOD** Soldier Saluting To Caskets
45490 **LED ZEPPELIN** Distressed 2nd Lp Cover
22137 **LED ZEPPELIN** Stairway To Heaven
28646 **LED ZEPPELIN** Swan Song/USA America 1977
64213 **LED ZEPPELIN** Knebworth Swan Song Logo
48747 **LED ZEPPELIN** Jimmy Page Guitar Solo Photo
63011 **L. SKYNYRD** Free Bird Eagle With Guitar Logo
42100 **L. SKYNYRD** Confederate Flag Logo
52529 **MACHINE HEAD** Lions Crest Logo
63254 **M. MANSON** Circle With Red Rays Star Logo
63255 **M. MANSON** Marilyn Face In TV Screen
57733 **MARS VOLTA** Frances The Mute
62870 **MASTODON** Horse Logo Side Wrap
22097 **MAYHEM** Logo
59478 **MEGADETH** Arsenal Of Megadeth Dvd Cover
51370 **MEGADETH** Back To The Start
57859 **MEGADETH** Sharks Head in Water W/Bombs
63077 **MEGADETH** The System Has Failed Us
22467 **MESHUGGAH** Chaosphere
53759 **MESHUGGAH** Nothing Logo
10766 **METALLICA** Damage Inc.
64224 **METALLICA** Flaming Skull Logo
52676 **METALLICA** Give Me Fuel Give Me Fire Car
64223 **METALLICA** Grp Members Playing Instruments
10771 **METALLICA** Justice For All
10767 **METALLICA** Kill Em All
10558 **METALLICA** Ride The Lightning
52677 **METALLICA** Ninja Star Sprocket Logo
21161 **MISFITS** American Psycho
17161 **MISFITS** Horror Business
17159 **MISFITS** Kennedy Bullet/Better Dead On Red*
24665 **MORBID ANGEL** Big Logo/Gateways
41075 **MOTLEY CRUE** Dr. Feelgood
13354 **MOTLEY CRUE** Girls Girls Girls
48401 **MOTLEY CRUE** Looks That Kill Group Photo
10784 **MOTLEY CRUE** Too Fast For Love
52829 **MOTORHEAD** Chained Skull Chrome Wings
64140 **MOTORHEAD** Under The Gun Skull Tank Logo
47376 **MUDVAYNE** Mutatis Group Photo
57864 **MUDVAYNE** Siamese Twins Skeleton Logo
40996 **MURDERDOLLS** Siamese Hooker Twins
53180 **MUSHROOMHEAD** Allover Militia Band Mask
65151 **MUSHROOMHEAD** Film Strip W/Group Heads
65193 **M. C. ROMANCE** Skeleton Soldier With Musket
65192 **M. C. ROMANCE** Black Parade Dark Soldier
48335 **NECROPHAGIST** Logo
55655 **NEVERMORE** Blurred Group W/NM Pentagram
50851 **NILE** Annihilation Of The Wicked Artwork
27714 **NINE INCH NAILS** NIN Logo/With Teeth Logo
52783 **NINE INCH NAILS** Star Fucker
10566 **NINE INCH NAILS** Teeth & Salt Trail
38298 **NIRVANA** In Utero Lp
64205 **NIRVANA** Kurt Cobain W/Wings Playing Guitar
10805 **NIRVANA** Smiley Face Logo
38380 **NIRVANA** Vestibule The Indecisive
65188 **NORMA JEAN** Soldiers Holding Muskets Logo
62830 **NORMA JEAN** Rebel Flag With Skulls Logo
54486 **OLD MANS CHILD** Vermin
61909 **OPETH** Ghost Of Perdition/Group Photo
27316 **OPETH** Logo/Group Photo
58299 **OTEP** Dragonfly Logo
21788 **OZZY OSBOURNE** Blizzard Of Ozz
18120 **OZZY OSBOURNE** Diary Of A Madman
45820 **OZZY OSBOURNE** Vintage Distressed Logo
48881 **PANTERA** After Show Group Photo
25373 **PANTERA** Hesher Dream Naked Chick *
38852 **PANTERA** Skull & Knives Logo
42101 **PANTERA** Vintage Distressed Logo
25469 **PEARL JAM** Bootleg
65479 **PEARL JAM** Rays From Sunburst Logo
44665 **PINK FLOYD** Animals
43910 **PINK FLOYD** Wish You Were Robotic Hands
45857 **PRIMUS** Frizzle Fry
44455 **QUEEN** Crest Logo
64130 **Q. OF STONE AGE** Jesus Wearing Mask Logo
62509 **R. A. MACHINE** Logo/Molotov Cocktail
59554 **R. A. MACHINE** The Battle Of Los Angeles
50491 **RAMMSTEIN** Group Faces In Circle
54568 **RAMMSTEIN** Reise, Reise Bars Logo
28500 **RAMONES** Black & White Presidential Seal
24285 **RANDY RHOADS** Tribute Photo With Guitar
61506 **RED CHORD** Distressed White Eagle Logo
64131 **R. C. PEPPERS** I Asterisk RHCP Logo
64133 **R. C. PEPPERS** Pink Palm Trees Logo
54038 **ROB ZOMBIE** Rob Blue Face W/Skeleton Logo
36317 **ROLLING STONES** Classic Tongue
58106 **SAMHAIN** Initium
46806 **SEPULTURA** Arise
37914 **SEX PISTOLS** God Save The Queen
64226 **SEX PISTOLS** Oversized Sid Vicious Face
62828 **SHADOWS FALL** Crown With Swords Logo
63215 **SHINEDOWN** S Dual Skulls Circle Logo
58327 **SHINEDOWN** Save Me Crest Logo
46161 **SIXO ROW** Classic Logo
62875 **SLAYER** Cartoon Skull Wearing Slayer Helmet
62877 **SLAYER** Double Eagle W/Flaming Crown Logo
40974 **SLAYER** Eagle In The Abyss
62879 **SLAYER** Vintage Distressed Classic Logo
64236 **SLIPKNOT** Electric Blue Bolts Logo
64237 **SLIPKNOT** Glow In Dark Monster Face
64231 **SLIPKNOT** Pulse Of The Maggots
24984 **SMASHING PUMPKINS** Classic Zero
10875 **SOCIAL DISTORTION** Skelli Logo
53283 **SOILWORK** Soilworker Symbol Logo
43242 **S. RAY VAUGHAN** Playing Guitar Poster Art
64115 **STONESOUR** Refuse To Die Group Photo
61505 **STRAPPING YOUNG LAD** Evil Screaming Tree
20394 **SUBLIME** Bradley Nowell Memory 68 - 96
10880 **SUBLIME** Joint & Skunk Logo
49161 **SUBLIME** Sunset Group Silhouette Photo
48396 **SYSTEM OF A DOWN** Statue Of Liberty
42102 **SYSTEM OF A DOWN** Vintage Distressed Logo
57888 **TED NUGENT** Shirtless Ted Posed With Flag
55040 **TENACIOUS D** Queen II Album Mock Logo
39119 **TENACIOUS D** Texaco Logo/Fueled By Satan
47913 **TESTAMENT** Souls Of Black
65391 **T. EYES OF DEAD** Nightmarish Guys Face
59996 **THROWDOWN** Sun Rising Behind Dead Body
63129 **TOOL** Blue Steel Logo/Schism Eyes Logo
53356 **TOOL** Grey Eyes Logo
41098 **TOOL** Lateralus Diagram Logo
32352 **TOOL** Lateralus Skinless Double Face Man
52858 **TRIVIUM** Ascendancy
64142 **TRIVIUM** Blood Angels Art
52860 **TRIVIUM** Mutant Angel Art/Symbol
61663 **UNDEROATH** Define Great Line Lp Logo
63196 **UNEARTH** Skull With Bloody Mouth Logo
42083 **VAN HALEN** Original Group Photo
45962 **VAN HALEN** Vintage Eddie Live With Guitar
11310 **VENOM** Black Metal
60014 **WHITE STRIPES** Magician Skull Guy Logo
44400 **WHITE ZOMBIE** Die Fucker Die

WRITE - CALL 952-556-1121 OR FAX 952-556-1131 FOR OUR FREE 120 PAGE CATALOG

Full Color Posters $7.95

Rolled And Sent In A Sturdy Tri-Tube For Protection





66406 **AC/DC** Album Covers Collage
54890 **AC/DC** Bonfire
54891 **ALICE IN CHAINS** Head On Stick
54892 **ALICE IN CHAINS** Layne Staley Live Photo
55671 **AS I LAY DYING** Group Live Photos Collage
63042 **ATREYU** Frozen Group Covered In Frost
39857 **AUDIOSLAVE** Group Posed On Couch Photo
53842 **A. SEVENFOLD** Death Bat Winged Skull Logo
46735 **B. L. SOCIETY** Zakk Live W/Flaming Cross
58409 **B. L. SOCIETY** Zakk Sitting On Chair W/Guitar
13382 **B. SABBATH** Double Image Group Photo
59556 **BLEED.THROUGH** Grp Posed Standing Photo
54895 **B. BENJAMIN** Group Standing By Equipment
58515 **B. FOR MY VALENTINE** Group Faces Photo
64653 **BURY YOUR DEAD** Group Sitting On Couches
61959 **CANN. CORPSE** KILL Guy Holding Knife
61670 **CHIMAIRA** Skull & Spinal Cord Explosion Art
47339 **CLASH** London Calling
59567 **C. AND CAMBRIA** Group Sitting Against Wall
51330 **DIMEBAG** 1966 - 2004 Live Tribute Photo
22399 **DOORS** The Doors Box Set
42415 **EVANESCENCE** Amy Lee Closeup Photo
65157 **GODSMACK** Group Posed In Desert Photo
48310 **GUNS N ROSES** Roses & Pistols Logo
51347 **HIM** Ville Posed Wearing A Stocking Cap
47671 **IRON MAIDEN** Killers
47872 **IRON MAIDEN** The Trooper
40034 **JIMI HENDRIX** Axis Bold As Love
54293 **JOHNNY CASH** With Guitar Giving The Finger
65159 **LAMB OF GOD** Group Posed On Bridge Photo
48587 **L. ZEPPELIN** Group Standing Next To Airplane
39142 **LED ZEPPELIN** Stairway To Heaven
55603 **LYNYRD SKYNYRD** American Flag Girl Logo
59555 **METALLICA** Flaming Skulls Yin Yang Symbol
32926 **METALLICA** Master Of Puppets
51346 **MUDVAYNE** Lost & Found Group Water Heads
65481 **M. C. ROMANCE** Black Parade Group Photo
51679 **NIRVANA** Winged Kurt Cobain Live On Stage
63041 **NORMA JEAN** Redeemer Grp W/Dirty Faces
61500 **OPETH** Ghost Reveries
54887 **OZZY OSBOURNE** Ozzy Hitchhiking To Hell
13861 **PINK FLOYD** Wish You Were Here
55718 **R. A. MACHINE** Group Posed In Entryway
65413 **RAMMSTEIN** Group As Soldiers By Planes
45975 **R. H. C. PEPPERS** Technicolor Group Faces
50872 **ROB ZOMBIE** Rolling Stone Cover Collection
41571 **SEX PISTOLS** Anarchy In The U.K.
51368 **SHADOWS FALL** Group Posed In The Forest
51167 **SHINEDOWN** Group Posed Standing Photo
65483 **SLAYER** Eagle In The Abyss
54751 **SLIPKNOT** Group Dressed In Black Uniforms
31686 **SLIPKNOT** Pentagram Logo/Group Photo
40043 **STONESOUR** Group Waist Up Closeup Photo
32573 **S. OF A DOWN** Caricatures Riding Elephant
11503 **TOOL** Man Emerging From Water
47144 **UNDEROATH** Group Photo W/Syringe Tubes
62676 **UNEARTH** III: In The Eyes Of Fire
48461 **WHO** Group Wrapped With British Flag Photo

Windproof Lighters $10

"Zippo Style" Rock Lighters,With Silkscreened Designs

Lighters Are Wind Resistant And Refillable.

62646 **A. SEVENFOLD** Sword Impaling Bat Skull
37982 **B. L. SOCIETY** Sonic Brew
40360 **B. SABBATH** Masters Of Reality Logo
64362 **CANNIBAL CORPSE** Fetus Skeleton Logo
64383 **CRADLE OF FILTH** Thornographs
56963 **DOORS** Red Jim Morrison Face Photo
40730 **GODSMACK** Sun Skull Logo
64876 **G N ROSES** Appetite For Destruction
59220 **HIM** Gold Heartagram & Logo
57360 **IRON MAIDEN** Eddie Face In Clouds
55462 **L. ZEPPELIN** Swan Song Logo
46605 **METALLICA** Master Of Puppets
50532 **MOTLEY CRUE** Shout At Devil
51465 **PANTERA** Skull & Knives Logo
64467 **PINK FLOYD** Crossed Hammers
56026 **ROB ZOMBIE** Self Monster Cartoon
64414 **SLAYER** Eagle In The Abyss & Logo
51523 **SLIPKNOT** Group Posed In Star Logo
59223 **TRIVIUM** Bloody Symbol Logo



Peel & Rub Stickers $4

Only The Letters Remain. They Look Painted On.

TRIVIUM

56633 **AC/DC** Back In Black Logo
61182 **AEROSMITH** Graffitti Logo
52381 **ALICE IN CHAINS** Logo
64630 **AS I LAY DYING** Lowercase Logo
62643 **ATREYU** A Deathgrip On Yesterday Logo
64625 **AVENGED SEVENFOLD** Stacked Logo
43986 **BLACK DAHLIA MURDER** Logo
64603 **BLACK LABEL SOCIETY** BLS Logo
36269 **CANNIBAL CORPSE** Bloody Logo
60824 **CHIMAIRA** Logo
32098 **CKY** Logo
64855 **COHEED AND CAMBRIA** Keywork Logo
64616 **CRADLE OF FILTH** Logo
13835 **DEFTONES** Logo
24494 **DISTURBED** Mean Smiley Face
38484 **DOWN** Logo
40722 **GODSMACK** Sun Logo
62448 **IN FLAMES** Winged Jesterhead Crest
64498 **KILLSWITCH ENGAGE** Scrolls Logo
32117 **KORN** Death Metal Logo
32156 **MISFITS** Classic White Skull
60836 **MUDVAYNE** Lost And Found Logo
39733 **NIRVANA** Logo
36595 **O. OSBOURNE** Caricature Giving Finger
49835 **PANTERA** Clawed Logo
61175 **RAGE AGAINST MACHINE** Logo
56012 **ROB ZOMBIE** Zombie 666 Stacked
64567 **SLAYER** Logo
61460 **SLIPKNOT** Tribal S Logo
32138 **S. DISTORTION** Dancing Skelli Logo
13834 **TOOL** Logo
65599 **TRIVIUM** Logo

Knit Beanies $18.50

Awesome! Embroidered Art Work On The Hottest Fashions!



59336 **AMON AMARTH** Glowing Gold Logo
52867 **AS I LAY DYING** Logo
48578 **BLACK LABEL SOCIETY** BLS Logo
55616 **BLACK SABBATH** BS Cross/Logo
48066 **CANNIBAL CORPSE** Bloody Logo
48722 **CRADLE OF FILTH** COF Logo/Dragon
36054 **DEFTONES** Logo Between Yellow Stripes
58132 **DEVIL DRIVER** Logo
51328 **DIMEBAG** Tribute Memorial 1966 - 2004
63523 **DISTURBED** 3-D Mean Smiley Face/Logo
45581 **GUNS N ROSES** Roses & Pistols Bullet Logo
48008 **HATEBREED** Flaming Logo
45576 **HIM** Logo/Heartagram Logo
53822 **IN FLAMES** Red Logo
45577 **IRON MAIDEN** Logo
48702 **JOHNNY CASH** Guns Logo
64256 **KILL. ENGAGE** Suit & Tie Skeleton W/Jets
64341 **KORN** Logo
48822 **LAMB OF GOD** Red Logo
45574 **LED ZEPPELIN** Logo/Symbols
52869 **METALLICA** St. Anger Logo/Ninja Star
46077 **MISFITS** Glow In Dark White Classic Skull
64260 **MOTORHEAD** Classic England Skull Logo
45966 **NIRVANA** Smiley Face Logo
41220 **PANTERA** CFH Skull & Crossbones Logo
45579 **SLAYER** Logo/Eagle In The Abyss
64264 **SLIPKNOT** Pentagram Logo
61643 **STRAPPING YOUNG LAD** Stacked Logo
64334 **SUBLIME** Layered Gothic Old English Logos
64326 **TOOL** 10,000 Days Logo

Silver Rings & Shot Glasses

Silver Rings & Silk Screened Shot Glasses



SILVER RINGS $16

Available In Size 8, 10 And 12

35578 **AC/DC** Silver Logo
41332 **BLACK LABEL SOCIETY** Silver Logo
19978 **DISTURBED** Silver Mean Smiley Logo
25298 **METALLICA** Silver Ninja Star Logo
39506 **OZZY OSBOURNE** Silver Logo
28677 **PANTERA** Silver Logo
28671 **ROB ZOMBIE** Logo
28668 **SUBLIME** Silver Logo

SHOT GLASSES $6

50217 **AC/DC** Classic Logo
62423 **ALICE COOPER** Schools Out
60812 **A. SEVENFOLD** Pirate Skull Death Bat
40380 **BLACK LABEL SOCIETY** Sonic Brew
59065 **BLACK SABBATH** 1969 Group Photo
41613 **DEFTONES** Def Cobra Logo
40712 **GODSMACK** Sun Skull Logo
64864 **G N ROSES** Appetite For Destruction
59200 **HIM** Gold Heartagram Logo
57348 **IRON MAIDEN** Chained Electric Mummy
56085 **KORN** Logo
53565 **LAMB OF GOD** Stacked Logo
50216 **LYNYRD SKYNYRD** Flag Logo
59096 **MOTORHEAD** Ace Of Spades Logo
51467 **PANTERA** Crossed Swords Logo
64388 **SLAYER** Eagle In The Abyss

Miscellaneous Rock Apparel



GROUP WORKSHIRTS $39.95

High Quality Embroidery On A Industrial Type Brand Shirt. Sizes M, LG & XL

52236 **DEFTONES** Caligraphy Logo
45502 **HIM** Logo/Heartagram
52766 **IRON MAIDEN** Logo/Number Of Beast
48727 **LAMB OF GOD** Logo/Skeleton Bird Bomb
52684 **METALLICA** St. Anger Logo/Fist
59042 **NEVERMORE** Logo
52853 **SLAYER** Logo/Winged Skeleton & Dagger
53354 **SUBLIME** 40oz. To Freedom Sun Logo

HOODED SWEATHIRTS $59.95

Two Sizes LG & XL Except Where Noted

64094 **AS I LAY DYING** A Long March
64101 **A. SEVENFOLD** Military Death Bat Logo
57975 **BLACK DAHLIA MURDER** Kill Logo/Knife
38811 **B. L. SOCIETY** BLS Logo/Brewtality
51957 **BLACK SABBATH** Flying Demon Logo
45010 **C. OF BODOM** COBHC Reaper Logo
52718 **CRADLE OF FILTH** Dragon/Logo
59268 **DEATH** Large Silver Logo
56187 **DEVIL DRIVER** Logo/Cross Symbol
51327 **DIMEBAG** Tribute Memorial 1966 - 2004
53165 **DISTURBED** Peeling Mean Smiley Face
64187 **G. N ROSES** Appetite For Destruction
52767 **IRON MAIDEN** The Trooper/Trooper Logo
52791 **KILL. ENGAGE** Skull Wrapped With Vines
48221 **KORN** Logo/Rock Sign Logo
64209 **LAMB OF GOD** American Metal Seal
48729 **L. ZEPPELIN** U.S.A. 1977 Swan Song
63253 **M. MANSON** Marilyn Face Photo
51372 **MEGADETH** Logo/War Eagle

MORE HOODED SWEATSHIRTS

52817 **METALLICA** Flaming Skull Logo
45697 **MUSHR. HEAD** Camo Logo/Mask
63224 **M. CHEM. ROMANCE** Skull Mask
47773 **NIRVANA** Smiley Face Logo
55464 **PANTERA** Logo/Vulgar Display
45513 **SLAYER** Distressed Eagle In Abyss
65119 **SLIPKNOT** Red Outline Group Under
49162 **SUBLIME** Logo/40oz. To Freedom Sun
60142 **TOOL** Distressed Silver Logo
64144 **TRIVIUM** Symbol Within Flames
63136 **WOLFMOTHER** Green Logo/Wolf Face

LOUNGE PANTS & BOXERS

Note Individual Prices & Sizes

64886 **AC/DC** Lounge Pants
Cannon Logos **M/L/XL $19.50**
55567 **BLACK SABBATH** Boxer Shorts
Flying Demon/Logo **M/L/XL $14.50**
51696 **GUNS N ROSES** Lounge Pants
Roses&Pistols Bullets **M/L/XL $19.50**
51694 **IRON MAIDEN** Boxer Shorts
Killers Art **M/L/XL $14.50**
51697 **JIMI HENDRIX** Boxer Shorts
Guitar With Wings **M/L/XL $14.50**
55564 **KISS** Boxer Shorts
Destroyer Art **M/L/XL $14.50**
64802 **LED ZEPPELIN** Lounge Pants
Stairway To Heaven **M/L/XL $19.50**
64803 **METALLICA** Boxer Shorts
Master Of Puppets **M/L/XL $14.50**
55568 **OZZY OSBOURNE** Lounge Pants
Caricatures/Crosses **M/L/XL $19.50**

Buckles & Leather Wallets

High Quality Metal Belt Buckles & Leather Wallets With Chain



METAL BELT BUCKLES $17

51606 **A. SEVENFOLD** Oval Death Bat Winged Skull
46147 **B. L. SOCIETY** Skull & Iron Cross SDMF Logo
48854 **GUNS N ROSES** Die Cut Roses & Pistols Logo
48846 **HIM** Round Flourish Heartagram
48835 **IRON MAIDEN** The Trooper
44965 **KILL. ENGAGE** Die Cut Winged Skull Logo
64155 **LAMB OF GOD** Steer Skull Within Pentagram
48831 **LED ZEPPELIN** Die Cut Swan Song Logo
52893 **METALLICA** Die Cut Ninja Star
63501 **R. HOT CHILI PEPPERS** Round Asterisk Logo
48839 **SLAYER** Die Cut Swords Pentagram Logo

LEATHER BIKER WALLETS $18.95

53625 **ALICE IN CHAINS** Jumbo Red Logo W/Studs
43493 **BLACK LABEL SOCIETY** Brewtality/Iron Cross
58597 **BLEED. THROUGH** Old English Logo W/Skull
64280 **CRADLE OF FILTH** Logo
51602 **GUNS N ROSES** Roses & Pistols Bullet Logo
64278 **IRON MAIDEN** Piece Of Mind
51604 **KORN** Leather Logo Patch/Tribal Design
64277 **LAMB OF GOD** Logo
58590 **MEGADETH** Vic Skull & Crossbones Logo
58584 **MISFITS** Horror Business Allover Print
64275 **MOTORHEAD** Classic England Skull Logo
58587 **NIRVANA** Embossed Scratched Logo
64274 **SLAYER** Swords Pentagram Logo
55597 **SLIPKNOT** Pentagram Logo
41189 **SUBLIME** Gothic Old English Logo
50711 **TOOL** Lateralus Logo/Lateralus Eye

Full Color Poster Flags $16

Made Of Nylon. Feel And See The Difference Compared To Paper.




65416 **A. SEVENFOLD** War Skeleton
54524 **C. OF BODOM** Follow The Reaper
59351 **C. AND CAMBRIA** Angel Shadow
18785 **C. OF FILTH** Supreme Vampyric
25974 **DANZIG** White Skull 666
24473 **DEFTONES** Red Pony
59348 **D. DRIVER** Group Posed By Trees
58266 **HIM** Ville Posed In Prayer Position
51374 **IRON MAIDEN** The Trooper
12277 **L. ZEPPELIN** Stairway To Heaven
61611 **MEGADETH** War Eagle
13846 **METALLICA** Justice For All
12285 **METALLICA** Master Of Puppets
39499 **MISFITS** Classic White Skull
42104 **MOTORHEAD** England Skull Logo
54548 **NIRVANA** Smiley Face Logo
59350 **NORMA JEAN** Sailing Pirate Ship
55513 **OPETH** Ghost Reveries
25983 **PANTERA** Confederate Flag Skull
17781 **R. A. MACHINE** Fist Logo
55649 **SHADOWS FALL** Fall Skull Logo
12309 **SLAYER** Eagle In The Abyss
61623 **SLIPKNOT** Bloody Pentagram
65418 **TRIVIUM** Ascendancy Blue Angel

Embroidered Patches $4.95

Great For Jeans, Caps, Jackets, Backpacks Or Anywhere.



38221 **A P. CIRCLE** Logo
23492 **AC/DC** Angus Devil
65584 **ALICE COOPER** Bloody Logo
11916 **ALICE IN CHAINS** Logo
59181 **ANTHRAX** Die Cut Yellow Logo
64556 **AS I LAY DYING** Skeleton Lovers
64535 **A. SEVENFOLD** Winged Death Bat Skull
64542 **B. L. SOCIETY** BLS Flag Logo
64539 **B. L. SOCIETY** SDMF Skull & Iron Cross
11926 **BLACK SABBATH** Logo
42858 **CANNIBAL CORPSE** Bloody Logo
56598 **CHILDREN OF BODOM** COBHC Red Logo
64536 **CRADLE OF FILTH** Logo
54349 **DANZIG** Classic White Skull
24487 **DISTURBED** Mean Smiley Face
38218 **DOORS** Logo
38478 **DOWN** Logo
51047 **GUNS N ROSES** Bullet Logo
65588 **HIM** Round Gold Heartagram Logo
62436 **IN FLAMES** Winged Jesterhead Crest
51053 **IRON MAIDEN** Logo
64497 **KILLSWITCH ENGAGE** Blue Scrolls Logo
11961 **KISS** Army Logo
51051 **LED ZEPPELIN** Logo With Symbols
49867 **LYNYRD SKYNYRD** Flag Logo
43794 **MEGADETH** Gold Logo
32835 **METALLICA** Logo
11982 **MISFITS** White Skull
60551 **MUDVAYNE** Angel & Devil Skeletons
18399 **OZZY OSBOURNE** Ozzy Logo
51449 **PANTERA** Crossed Swords Logo
64431 **PINK FLOYD** Crossed Hammers
39825 **QUEEN** Logo
12002 **RAGE AGAINST MACHINE** Logo
24716 **ROB ZOMBIE** Skull With Racing Flags
51052 **SEX PISTOLS** British Flag Logo
65707 **SLAYER** Horned Pentagram Logo
64532 **SLIPKNOT** Red Logo Within Pentagram
49167 **SUBLIME** Burning Joint Logo
36257 **TESTAMENT** Logo
12024 **TOOL** Lateralus Logo
65587 **TRIVIUM** Logo
64400 **UNEARTH** Birds Shield Crest Logo
64525 **WHO** Mod Target Logo

Concert Billboards $10.95 Each

Concert Billboards From The 60's To The 90's. 14"X 22"



14997 **AC/DC** Highway To Hell Summer Tour '79
15034 **AEROSMITH** W/Deep Purple 1st U.S. Tour '86
15058 **ALICE COOPER** Schools Out Tour Hartford '72
20258 **B. SABBATH** Puerto Rico Pop Festival '72
61102 **CREAM** Farewell Concert Philadelphia '68
20268 **DOORS** Isle Of Wight Festival Chicago '70
61086 **FRANK ZAPPA** Cal. State College '72
15017 **GREEN DAY** New York City '94
15057 **JANIS JOPLIN** Fillmore East '68
14994 **JIM MORRISON** Last Known Picture '71
15011 **L. SKYNYRD** Street Survivors '77
14990 **MARILYN MANSON** Live At Snakepit '95
32978 **M. CRUE** Girls,Girls W/Guns 'N Roses '87
15031 **NIRVANA** In Concert Nevermind '92
15012 **NIRVANA** Kurt Rest In Peace '67 - '94
32986 **OZZY OSBOURNE** Speak Of Devil Tour '82
15028 **OZZY OSBOURNE** With Randy Rhoads '82
14980 **PINK FLOYD** W/The Who New Years Eve '66
32977 **PEARL JAM** Lollapalooza '92 W/Chili Peppers
20259 **QUEEN** 1st U.S. Tour/Performance Denver '74
14977 **R. A. MACHINE** World Music Theatre '97
14983 **RAMONES** Civic Auditorium Santa Cruz '80
14988 **SMASHING PUMPKINS** New York City '96
15016 **S. R. VAUGHAN** Gilley's Club Tx '86

Embroidered Baseball Caps

Trucker Style Caps $19.95 & Regular Style Caps $23.95



TRUCKER STYLE CAPS

52881 **AS I LAY DYING** Paint Splatter Pistols
40016 **AUDIOSLAVE** Red Circle Flame Logo
52880 **A. SEVENFOLD** Red Death Bat Winged Skull
48825 **BLACK LABEL SOCIETY** Allover Brewtality
51393 **DIMEBAG** Tribute Memorial 1966 - 2004
45589 **GUNS N ROSES** Allover Rose & Pistols Logo
45584 **HIM** Heartagram Logo
45585 **IRON MAIDEN** Allover Killers
45583 **LED ZEPPELIN** 1st Lp Cover
55541 **L. SKYNYRD** Southern Rock Guitars Logo
52877 **METALLICA** Scary Guy Art With Logos
52692 **SLIPKNOT** Maggot Corps Group Collage Photo
40542 **SUICIDAL TENDENCIES** Original Flip Up Logo
45588 **WHO** Target Logo

BASEBALL STYLE CAPS

53622 **ALICE IN CHAINS** Yellow Sun Logo
64248 **AS I LAY DYING** Robed Skull Maiden Wreath
53626 **AUDIOSLAVE** Distressed Black Flame Logo
33160 **BLACK LABEL SOCIETY** BLS Logo
53805 **BLACK SABBATH** Cross With Bloody Logo
55632 **BREAKING BENJAMIN** 3-D Celtic Design
36362 **CRADLE OF FILTH** Dragon Logo
64253 **GUNS N ROSES** Appetite For Destruction
42830 **HATEBREED** Skull & Maces Logo
64255 **IRON MAIDEN** The Trooper Art With Logo
64257 **KILL. ENGAGE** Bloody Dripping Skull Nails
42085 **KORN** Logo With Large Tribal Design
64259 **LAMB OF GOD** Sacrament Art With Logo
52873 **LED ZEPPELIN** Stairway Art W/Logo
49346 **MEGADETH** Killing Is My Business Skull
64261 **METALLICA** Swords & Crossbones Skull
64340 **NIRVANA** 3-D Smiley Face With Logo
63480 **PANTERA** Blue & Grey Bloody Logo
64262 **SLAYER** Blood Splatters Still Reigning Logo
64263 **SLIPKNOT** Subliminal Verses Zipper Mouth
64327 **TOOL** Logo Within Oval

Girls Jr. Tees $21.95

One Size Fits Most. Made Of 100% Cotton.



62998 **30 SECONDS TO MARS** Live.Die... Skull
41170 **AC/DC** Dirty Deeds Done Cheap Logo
49565 **AFI** Pink Wings Logo
49573 **ALICE IN CHAINS** Classic Blk & Wht Sun
61650 **ATREYU** Cartoon Girl Biting Boys Neck
64106 **A. SEVENFOLD** Winged Skull Death Bat
52713 **B. L. SOCIETY** Cross W/Skull & Guns
58323 **C. CORPSE** Shadows Of Ghouls Logo
42526 **CHILDREN OF BODOM** COBHC Logo
58342 **CHIMAIRA** Chaos Arrows Logo Splatter
52940 **C. AND CAMBRIA** Gold Keywork Logo
48794 **CRADLE OF FILTH** Nymphetamine Logo
52781 **DEFTONES** Crown Evil Rabbit
63230 **DISTURBED** Allover Mean Smiley Face
63273 **EVANESCENCE** Leaves On Branches
53448 **GREEN DAY** High Contrast Group Photo
50769 **GUNS N ROSES** Slash Closeup W/Tophat
64194 **HIM** Heartagram With Dragon Sketches
64795 **IN FLAMES** Winged Jesterhead Crest
45546 **I. MAIDEN** Bring Daughter To Slaughter
54970 **KORN** Little Boys Head Logo
40696 **LACUNA COIL** Flower Logo
48788 **LAMB OF GOD** Silver Logo
38905 **LED ZEPPELIN** Swan Song/U.S.A. '77
47396 **MARILYN MANSON** Pearls Face Photo
62871 **MASTODON** Horse Logo Side Wrap
52824 **METALLICA** San Fran. Quake Logo
21219 **MISFITS** Skeleton Hands
63227 **M. C. ROMANCE** Black Rose With Snake
53847 **N. I. NAILS** Jumbo NIN Logo Side Wrap
52799 **NIRVANA** Kurt Posed In Striped Sweater
61989 **OPETH** Ghost Reveries
63631 **PINK FLOYD** Distressed Pink Retro Logo
62506 **RAGE AGAINST MACHINE** Logo
54570 **RAMMSTEIN** Bloody Skull & Knives
64134 **R. C. PEPPERS** Freehand Stacked Logo
45523 **SEX PISTOLS** Anarchy In U.K. Flag Logo
45512 **SLAYER** Chrome Logo
64235 **SLIPKNOT** The Heretic Anthem Pink Flag
24315 **SUBLIME** Sun Logo
64146 **TRIVIUM** Pink Rose Banner Logo

Messenger Bags $35

Made Of Strong Nylon For Durability And Strength



50741 **ATREYU** Dripping Bloody Logo
58911 **C. AND CAMBRIA** Keywork Logo
53658 **GREEN DAY** Heart Grenade Logo
45984 **HIM** Tribal Logo/Vines Logo
53673 **LED ZEPPELIN** Logo/Zoso Symbols
58918 **MEGADETH** Vic & Logo Pinned Patches
64318 **MISFITS** Classic White Skull Logo
45981 **MOTORHEAD** England Skull Logo
64317 **M. C. ROMANCE** Ace Of Spades Skull
53697 **PINK FLOYD** Dark Side Of The Moon
58920 **R. AGAINST MACHINE** Red Rage Logo
53706 **RAMONES** Presidential Seal Logo
64316 **SLAYER** Eagle In The Abyss
55468 **SLIPKNOT** Logo Across Triple S Logo
64314 **TOOL** 10,0000 Days Multiple Creatures

LG/XL Long Sleeve T-Shirts $29.95

Great Designs Shooting Down The Arms On Most.



64102 **A. SEVENFOLD** Giant Cloaked Bat Skeleton
64171 **B. LABEL SOCIETY** Doom Crew Iron Cross
64178 **B. LABEL SOCIETY** Nuns N Shotguns Photo
45475 **BLACK SABBATH** Winged Devil Logo
13385 **CANNIBAL CORPSE** Butchere At Birth
60808 **CELTIC FROST** Morbid Tales
42525 **CHILDREN OF BODOM** Hate Crew Deathroll
64181 **C. OF FILTH** Group W/Dani On Burning Cross
54194 **DANZIG** Demons Forming Yin Yang Symbol
53170 **DISTURBED** Triangle With Raised Fists
53067 **DOORS** Flaming Logo
52734 **GUNS N ROSES** Roses & Pistols Bullet Logo
64163 **IRON MAIDEN** Distressed Maiden Japan
48789 **LAMB OF GOD** As The Palaces Burn Logo
37527 **LED ZEPPELIN** Exploding Zeppelin Blimp
50777 **MARILYN MANSON** Triple Jesus Photo
63075 **MEGADETH** Scorpion Logo
64218 **METALLICA** Ninja Star With Tribal Flames
19724 **MISFITS** Glow In The Dark Skeleton
45345 **MOTLEY CRUE** Theatre Of Pain
57863 **MUDVAYNE** Siames Twin Crow Skeleton
52785 **MUSHROOMHEAD** Logo/Militia Band Masks
63014 **PANTERA** Cowboys From Hell Snakes Logo
57911 **RAMMSTEIN** Rosenrot Part Of Ship Logo
64238 **SLAYER** Military Skeleton Guards W/Eagle
62878 **SLAYER** Seasons In Abyss U.S. Campaign '90
65120 **SLIPKNOT** Group Under Glowing Pentagram
64145 **TRIVIUM** Group Performing Live On Stage
53046 **W. ZOMBIE** Voodoo Doll Wearing Skull Mask

Silver Guitar Pick Necklaces $13

Enamel Filled On A #10 Ball Chain 20 Inches Long



35651 **AC/DC** Logo
47038 **AUDIOSLAVE** Flame Logo
44164 **B. L. SOCIETY** BLS Skull Logo
44163 **CANNIBAL CORPSE** Bloody Logo
55705 **CHIMAIRA** Chaos Logo
62329 **CKY** Logo
47958 **DISTURBED** Mean Smiley Face
39010 **DOORS** Logo
41283 **IN FLAMES** Star Face Logo
47960 **KITTIE** Logo
42298 **KORN** Logo
42299 **LYNYRD SKYNYRD** Logo
19990 **MISFITS** Logo
55706 **OPETH** Logo
39508 **OZZY OSBOURNE** Logo
39866 **PANTERA** Logo/CFH Logo
19991 **SUBLIME** Logo
35652 **SYSTEM OF A DOWN** Logo

Add Shipping Costs To Your Total And Send Cash, Check Or Money Order To:

ROCKABILIA
P.O. Box 39 Dept 601
Chanhassen, MN 55317

Order Total	Shipping	Order Total	Shipping
Up To $29.99	$6	$100 - $129.99	$11
$30 - $39.99	$7	$130 - $149.99	$12
$40 - $49.99	$8	$150 - $179.99	$13
$50 - $79.99	$9	$180 - $199.99	$14
$80 - $99.99	$10	Over $200	$15

Priority Shipping: Add $6 To Cost From The Chart
Canada Orders: Add $11 To Cost From The Chart
Other Foreign Orders: Add $14 To Cost From The Chart

Credit Card Orders Are A Minimum Of $8 Shipping. All Check Orders Are Held For 10 Days. 2nd Day Air Shipping Is Available By Calling 952-556-1121. US FUNDS ONLY!!

Learn to Play like your HARD ROCK HEROES with tab books from Music Dispatch

ACCURATE NOTE-FOR-NOTE TRANSCRIPTIONS WITH TAB



SYSTEM OF A DOWN



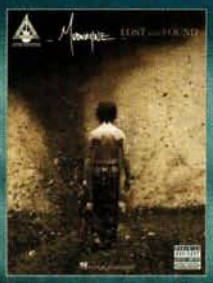
KORN



ATREYU



SHADOWS FALL



MUDVAYNE

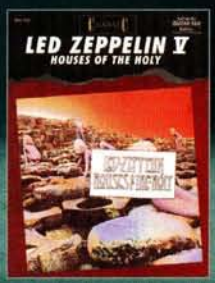


SLIPKNOT

FROM THE LEGENDS OF HARD ROCK



BLACK SABBATH



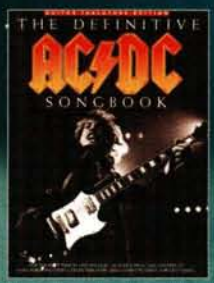
LED ZEPPELIN



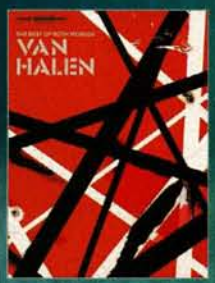
IRON MAIDEN



JUDAS PRIEST

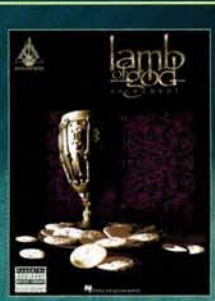


AC/DC



VAN HALEN

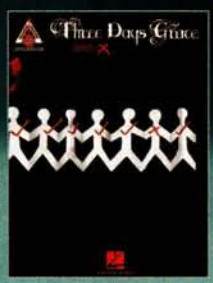
TO THE HOTTEST NEW RELEASES



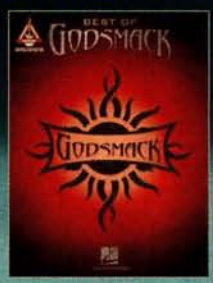
LAMB OF GOD



AVENGED SEVENFOLD



THREE DAYS GRACE



GODSMACK



MASTODON



SCORPIONS

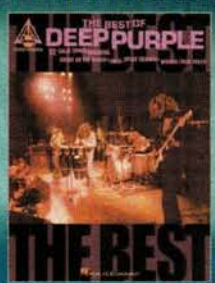
THESE AND HUNDREDS MORE AVAILABLE FROM MUSIC DISPATCH



MEGADETH



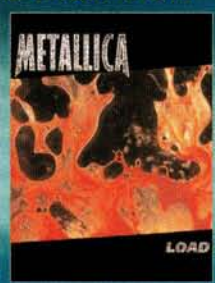
OZZY OSBOURNE



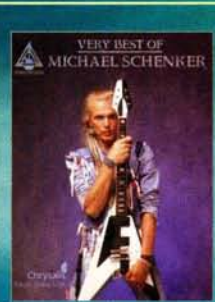
DEEP PURPLE



GUNS N' ROSES



METALLICA



MICHAEL SCHENKER

Order Today!

MUSIC DISPATCH® www.musicdispatch.com 1-800-637-2852

Mon.-Fri. 9am-9pm, Sat. & Sun. 9am-5pm CST

Prices, contents, and availability subject to change without notice.

Moollon
MUSICAL INSTRUMENT



www.moollon.com

The Prestige
SH 145

THE ULTIMATE ACOUSTIC GUITAR ACTIVE HUMBUCKER
FOR CLEAR NATURAL SOUND

*also available in black



Shadow®
technology with performance.

Shadow Electronics of America, Inc.
17791 Alexander Run
Jupiter, Florida 33478, USA
Phone: +1 (561) 745 - 04 60
Fax: +1 (561) 743 - 04 60
usorder@shadow-electronics.com
www.shadow-electronics.com

Canadian Distributor:
D'Addario Canada
50 West Wilmot Street, Unit 13
Richmond Hill, Ontario L4B 1M5, Canada
Phone: +1 (905) 889 - 01 16
Fax: +1 (905) 889 - 89 98
orders@daddariocanada.com

DIRTY BASTARD



SOME BUTTONS BEG TO BE PRESSED

The Button is the true son of the classic tube distortion pedal. Rock-hard, all analog, and American-made, The Button's vintage sound complements its rugged, solid steel construction. Reengineered and ready to nasty up any clean channel, The Button takes after the old tube overdrive in all the right filthy ways.

TUBEDEPOT
The BUTTON™
TUBE INSIDE

FOUND EXCLUSIVELY AT: WWW.TUBEDEPOT.COM



Professional Audio Education Since 1976.
Industry Standard Equipment.
International Recognition.
Individual Studio Time.

Current U.S. Locations:
NEW YORK 212-944-9121
ATLANTA 404-526-9366
LOS ANGELES 323-466-6323
MIAMI 305-944-7494
NASHVILLE 615-244-5848

SAE INSTITUTE

DYNAMIC DUO

HELLYEAH's Tom Maxwell talks about his lust for hollowbodies and the thrill of his two responsive Marshall 2203 heads.

By **NICK BOWCOTT**

» DESIGN PHILOSOPHY "It might look like I use a lot of stuff, but I'm a real simple 'gimme the guitar, plug in and go' kinda guy," says HELLYEAH guitarist Tom Maxwell. "I don't use a lot of effects, and I don't use any rack stuff. I want to get as much authentic sound from my amp and guitar as I can without messing with it."

In his early days as a guitarist, Maxwell took his cues from his boyhood idol, Jimmy Page. "He was my hero growing up. He used Les Pauls and Marshalls, so that's what I got." A chance visit to a music store changed that. "I walked in and saw a black Gibson 137 hollowbody guitar. I thought it was bad-assed. I just loved the way it looked, and when I plugged it into my Marshalls, I was crushed by the sound. It had so much meat, and the feedback was controllable. I've used a hollowbody ever since."

The guitar inspired Maxwell's soon-to-be-released Washburn TM4 signature ax, which features an unfinished neck. "I wore the finish off the neck of my first Les Paul, and it made it so fast that I decided a bare neck would be a feature of my signature guitar."

» CONTROL ISSUES Maxwell does his own switching and, as he states, uses effects sparingly. "I'll throw chorus on chord-heavy stuff to spread the sound a little bit more. I also have the digital delay set for a single slapback to thicken things up."

> **"MY MARSHALLS RESPOND TO MY PICK ATTACK. IT'S SOMETHING YOU REALLY CAN HEAR."**

» FAVORITE PIECE OF GEAR and SECRET WEAPON "My Marshall JSM800 2203 heads are my favorite pieces of gear *and* my secret weapons. They are unparalleled. They respond to my pick attack, whether it's light or heavy, and it's something you really can hear. Other amps just don't have that; no matter how you play through them, you still get their overbearing sound and lack of dimension. The Marshalls have no such problems."

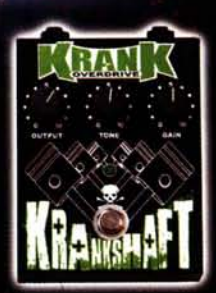


Illustration by Adam Cooper/guitargeek.com

KRANK JUNIOR



The Rev Jr. Mini Stack *is a professional studio quality rig featuring a 20W all tube dual channel head (2 5881's, 3 12AX7's) with boost switch and active tube-driven effects loop. 1x12 solid poplar wood cabs (same construction as their big brothers, the Rev and Krankenstein 4x12 cabinets) will handle a 100W head for home studio use, serving multiple purposes.*



The Krankshaft *overdrive is a very hot-rodded tube screamer-type pedal that sounds great as a front end lead boost or as a dirty sound on a clean channel.*

WWW.KRANKAMPS.COM 1-888-KRANK-IT

©2007 KRANK AMPLIFICATION

Chances are, if your boss is a guitar hero, you're already using a Korg Tuner.



Tour after tour, Dragonforce's dual shredders Herman Li and Sam Totman drop the jaws of fans, critics, even their idols, with their Inhuman Rampage of lightning-quick, laser-precision guitar heroics. Before they hit the stage and pull off signature moves like Herman's "Guitar Lifting Whammy Bar Slam" and Sam's "360-Degree Tornado Jump," guitar tech Kyle Sabel has to perform a few moves of his own. One of the most important is the "Tune-Up," for which he'll only use Korg tuners. Korg invented the world's first electronic hand-held tuner, and we still make accurate, affordable tuners for every need. So, when you tune your own guitar, why settle for anything less?



DTR-2000 Rack Tuner

KORG
TUNERS

Plug it in. Put in on. Check out Korg logowear at www.korg.com/wear

© 2007 Korg USA, 316 S. Service Rd., Melville, NY 11747 • (631) 390-8737 • www.korg.com • Photos by Phil Woolway